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MONROE WASH

NEEDLECRAFT

The Home Arts MAGAZINE

June 1935

Ten Cents

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Good-Will Day

THE greatest crusade of all is the crusade for world peace," H. R. H. The Prince of Wales has remarked; and that crusade was started on the part of the children of the world back in 1922, when at a conference of the Welsh school of Social Service, the Rev. Gwilym Davies suggested that the boys and girls of Wales might join once each year in a greeting to the boys and girls of the world. The idea was received with enthusiasm and accordingly from the schools of Wales a greeting was "wirelessed"; but, disappointingly, it brought no response the first year, nor again the second year. In 1924 two replies came, in 1925 a score of them and now every year they come in hundreds from every part of the globe. May eighteenth was chosen as the day annually when the broadcast should go out because that was the anniversary of the first official peace conference ever held which was not connected with any war. It met at the Hague in Holland on May 18, 1899, and while it failed to organize peace, it was a beginning — the first official landmark in the march toward a warless world. Thus May eighteenth was chosen as "Good-Will Day," and is steadily growing to become a Children's World Peace Day — a day upon which the children of all countries, East and West, may unite in a peace celebration. It is not suggested that a school holiday be declared on this day but rather that on "Good-Will Day," as a part of the regular lessons, opportunity may be given to stress the idea of world citizenship, and the fact that the child of today is living in a changing world.

The good-will message of the children of Wales will say to the boys and girls of every nation: — "From our playgrounds, schools and homes we, boys and gir'ls of Wales, greet the boys and girls of all the world. Springtime has come once more to our little country; springtime with all its loveliness in trees and flowers. And we children are of the spring, too, for through us the world becomes young again! Shall we then on this Good-Will Day all join hands in a living chain of comradeship encircling the whole earth? Today we would also remember with gratitude those in all countries who have renewed life and enriched it by conquering disease, and who by their labors have brought health and happiness to mankind. Science has made us neighbors; let good-will make us friends."

It is practically impossible to overestimate the good which may result from a movement such as this. One typical reply to the Message of 1934 may perhaps best illustrate this. From the children in far-away New Zealand came the following reply: "We, the boys and girls of New Zealand, far out in the Great South Pacific, hear with pleasure the message of peace and good-will from far-away Wales. We thank you boys and girls of Wales for your message. It reveals to us that the children of all nations are sisters and brothers, with the same wants, feelings and hopes."

No undertaking of recent years should deserve greater support and advocacy it seems to us, having as it does its foundation in the desire to establish among the youth of all nations a common interest and cooperative friendliness. We are told that in the period from 1922 to 1935 the children of seventy countries have responded with expressions of loyalty to the spirit broadcast each year through the message of "Good-Will Day," which points to the fact that there is truly being built up among the boys and girls of all nations a unity which is bound to make itself felt in a fruitful way in days to come.

Covenant

What's the use of heartache for the little home I'm wanting!
Something in the freshening wind has cleared my thought at last;
Far too long I've let the wraith of hope delayed be haunting,
Blurring all the light and bloom along the ways I've passed.

If I cannot praise my Lord for sunshine of His giving —
For His thought of beauty in the shadow of a tree —
For the flight of birds — or for the strong young life I'm living —
Why should He be trusting any greater boon to me?

Time for me to free my darkened eyes of wilful blindness!
Time to foster thankfulness within a foolish heart —
Time and overtime — for all His beauty and His kindness;
I shall clear the road for joy by doing all my part!

— ***Aldis Dunbar***

The Second National Rug Contest

LAST year, at about this time, we were pleased to tell the readers of Needlecraft of a rug contest to be held under the auspices of the Home Department at Storrowton, Massachusetts. Storrowton, as many of you know, is a delightful old New England village, consisting of a group of early colonial and American buildings, brought from their original settings and arranged about the "village green" on the grounds of the Eastern States Exposition at Springfield, Massachusetts.

Here, under the auspices of the Home Department, the second annual rug contest is being arranged. The rugs entered will be divided into three classes — hooked, braided and scenic hooked rugs, the latter suitable for wall-hangings. Not more than three rugs will be accepted from any one worker; all must be handmade, entirely finished and in good condition. The rugs may be modern or antique and may be of any size suitable for the average home. There will be three cash prizes in each class, and special ribbon awards will be made to the first twenty placings in each class. Judging will be based upon workmanship, beauty of design and harmony of color.

Entries are to close July 1. Rugs must be received at Storrowton not later than August 1; all will be judged before September 1, and the winners will be announced on the opening day of the 1935 Exposition, which is Sunday, September 15. All rugs entered will be on display during Exposition week, which follows, as a feature of the Home Department exhibits.

In 1932 and 1933 similar quilt contests were held and it is gratifying to note that the majority of the entries came from Needlecraft readers. Again, in last year's rug contest, a goodly number of the contestants were from our magazine's big family. In 1934 a total of six hundred rugs were entered, coming from practically every state as well as from two of the Canadian provinces. The contest is open to everyone, and information as to the rules to be followed may be obtained by writing direct to Mrs. Schuyler F. Herron, Director of the Exposition Home Department, at Springfield, Massachusetts. Rug-making is fast becoming one of the most popular of the home arts and justly so, as it gives the worker wide opportunity for the exercise of her personal talent in the selection of design and choice of color.

For Your Club and Ours

SOME months ago, we referred on this page to an address by a prominent leader in women's club activities, who advised that club members get away from the routine program which has prevailed almost since the first woman's club was instituted, and turn to the more varied opportunities for usefulness presented by the needs of our present time. In particular this speaker advised forsaking the cut-and-dried literary programs, delving oftentimes into ancient history and lore, and substituting for the same a routine for club meetings more thoroughly in keeping with our own times and lines of endeavor.

So many readers have since written in for suggestions as to improved programs that we have thought it might be helpful to some perhaps if a few were noted here. One group of clubs, of which we happen to know, has taken up a study and survey designed to make sure that lunches adequate to child health are provided for children of school age. This survey has covered eighty-seven towns and cities and has resulted in a marked improvement in the type of lunch, as related to health and nutrition, supplied to children attending the various schools.

Another club is putting on a pageant, the proceeds of which are to help swell the welfare fund in that community. The exhibition consists of eight episodes, interspersed with music and tableaux, with now and then a feature dance. The author of the pageant, one of the club's members, is talented and resourceful and has depicted the development of the fan from the original palm-leaf variety down to our own time. It goes without saying that no end of enthusiasm is aroused in the plans for this pageant, which is most unique and unusual; and best of all the proceeds will swell the funds of a most worthy cause at just this time.

Still another club is conducting a bazaar called romantically, "Enchanted Spring." It is a two-day event, and includes a style-show of knitted garments, and an entertainment known as "The Easter Parade of the Gay Nineties," featuring some of the typical styles of that day. Each evening there is a "dance and dine" supper, with solo dances as a feature. Still another club, known as "The Thought and Work Club" is doing much to assist in the recognition of artists who have their homes or studios in the vicinity, by holding exhibitions of their work. Yet another club is holding an exhibit of hobbies of every variety, including dolls, elephants, airplanes, stamp collections, old prints — in fact everything dear to the heart of the collector.

A local club has arranged to put on a pageant, written by one of its members, to be given on the fortieth anniversary of its founding, called "Forty-Years-a-Growing." This affords wonderful opportunities for happy and even humorous reminiscences, as may well be imagined. Another favorite form of entertainment which helps to swell the coffers of any club, is an auction of wrapped gifts. Each member contributes one or more parcels which are bid upon without being unwrapped. The opening of the parcels, when the bidder learns whether or not Lady Luck has smiled upon her, furnishes no end of amusement.

Perhaps these suggestions may give to our readers an idea or two which may be found adaptable to the requirements of their own clubs. So much can be done by an organization which is alert and alive to the needs of its neighbors; and if funds are needed, a novel entertainment will attract far more patrons than the stereotyped lecture course which may interest only the few.

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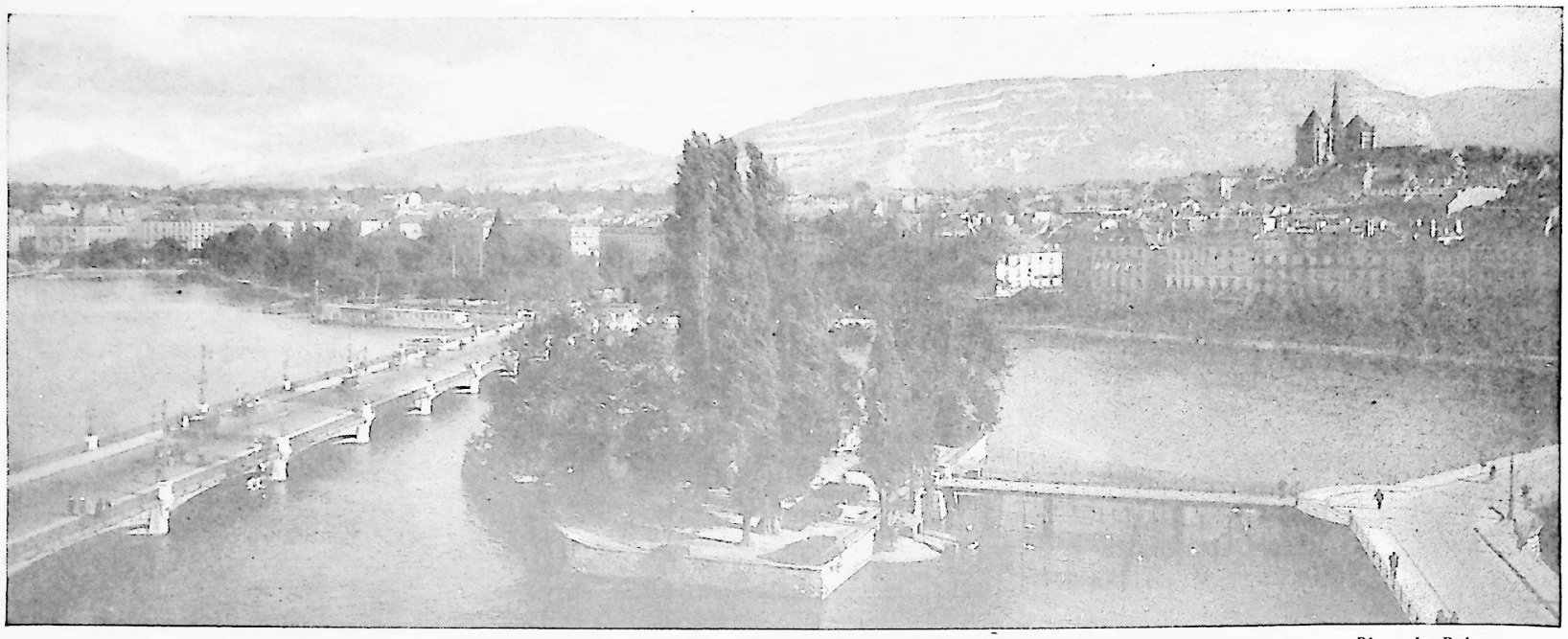


Photo by Boissonas

Adventuring in Geneva

BY FLORENCE YODER WILSON

SARAH and Suki and I have had so many adventures in Geneva I don't know where to begin telling about them. We all lived at the Regina, a hotel facing the Lake of Geneva and Mont Blanc, and never a day passed that we did not sally forth together, Sarah's eyes snapping with excitement (it never waned), Suki trying vainly to take us to her favorite haunts instead of going to market with us.

Suki is a diminutive Pekinese, the only one I ever loved. Sarah, may God bless her and all her kind, is the personification of New England at its very best, and this was her first trip abroad. If excitement didn't meet us, Sarah supplied it, for in spite of a natural timidity, her native common sense and sincere trust in all mankind carried her smoothly on past all barriers of language and customs into whatever place she wished ardently to penetrate.

SARAH is now on a trip to Munich, alone. She speaks not one word of German and has never traveled in Europe before. I expect with utmost confidence that she will come home with the keys of the city in her handbag, precious stamps in every possible spare space, and enough information about Europe to last the remainder of her life. Tremble, Germany, Sarah approaches.

But now we are leaving the hotel; it is clear and across the lake, beyond the city, peeking out from the shoulder of great Saleve, is the white tip of Mont Blanc.

WE usually walked on the bridge at the right of the picture, and Suki always took us first on to the island of Rousseau, where the tall poplar trees swish and whisper all day and the gulls, swans and wild fowl preen themselves in the spaces reserved for them.

This ceremony performed we walked out to the bridge again and with great difficulty took Suki towards the old city. For she preferred other walks and could not see why we prowled in the narrow streets, so steep and dark and uninviting. Looking out over the city from the top of Saleve, the big mountain which shows its rocky sides directly opposite the island, Geneva is seen to be nibbling at the very tip of great Lake Geneva, Lake Lehman of old days. Two rivers meet at this tip, the Arve, from France nearby, and the Rhone rushing out from the lake.

From Saleve, which is in France by the way, the great plain in which Geneva lies between two mountain ranges looks perfectly flat, but when one is in the city one finds many a rocky "rue" to climb. The steeples in the picture show Saint Pierre on a hill, a high one too, which hardy Genevese defended bravely in many an attack. While main thoroughfares are wide and spacious and lined with trees, the little streets in the old city barely accommodate one pedestrian, and the houses seem to touch overhead.

SARAH waves her small hands and makes a speech descriptive of the past. Here the hated syndics rode, in their big black hats, driving on their way to the council chamber to judge the quick, and pronounce those to be dead. Why really, one day when I was vainly trying to get a needed document and was in quite a stew of fuss and feathers, Sarah began her magic, thrilled to fluency beyond her usual powers. The present with all its cares faded swiftly out, we saw the sedan chairs lifted up the rocky road, the gorgeous embroidered gowns we had seen in the museum swished by and Rousseau, Voltaire, Madame de Stael, and all of the gallant figures of the past came back to fascinate us.

In almost every block are knitting shops where skeins of wool hang and cleverly made garments can be purchased. True embroidery shops are frequent, where skilful girls work all day long in the display windows, particularly at making gros point and needlepoint. The mending of fine tapestries is a special skill, and the petit point in rare old purses can be filled in so perfectly that one could not tell they were mended. Lace shops are numerous, although I cannot see where any lace is worn.

Other work, weaving and certain embroideries are well organized; and in Bale, another Swiss city, there is a huge workshop where boys and girls and women produce beautiful handcrafts. Fine linens are woven on big hand-looms and tablecloths, towels, all sorts of materials for the home, of linen, silk and cotton are produced. They are sold in cities all over Switzerland. Their trademark, pictured here, taken from a tapestry of Holbein, is a symbol for excellent work wherever it is found.

BUT on to the knitting. One enterprising Genevan woman has made a great success of her work. Mme. V. Renaud not only runs her big knitting establishment, but also gives lessons over the radio. In the shop in the old city one whole side wall is given over to tiny boxes, open faced, where every imaginable color and texture of wool is shown. Four or five salesgirls are kept busy every moment.

The other side of the shop sells handmade knitted garments of all kinds. Men's sweaters, women's suits, baby dresses, all knitted by hand in the latest styles, and oh so very inexpensive. The work is done by German women in their own homes on assignment. Orders are also filled and designs originated. And right here is the place to mention that Geneva is the city de luxe for baby clothes, knitted or handmade.

Ouvroir Bâlois de Tissage
Trademark of the Swiss Cooperative Society

PINK sweater suits make me remember to say that European men knit. If they want to. The other afternoon at tea, one of my English friends proudly showed me a white shawl she had knitted in loose stitch for a new grandchild.

Lying sprawled out on the back of the sofa was another garment, evidently a very excellently knitted pink sweater. I picked it up and remarked on the evenness of the work. "Oh, yes, my husband made that." It seems that this retired English officer specializes in mountain climbing and knitting. What a combination. I can't imagine anything more restful than to knit after climbing.

Calling at the home of a Swiss friend one evening I remarked on the beauty of the drawnwork, embroidered table cover. My hostess had made not only this, but the very beautiful full-length curtains in the drawing-room.

THE cup story takes us to a large department store known as the Grand Passage. I wish you could hear Sarah say it. As a matter of fact, you ought to hear all of her French. From the standpoint of grammar it is perfect, Sarah is extremely intelligent. As French, however, it is unmistakably American (as differentiated from English) with the rock-bound coast of Maine clinging to every syllable, and the Mayflower riding at anchor on every verb which issues forth. It gives one an eerie feeling to hear it, as if some dear relative had suddenly gone wrong, and it demoralizes me too, for I join her in her new tongue.

In some way she gets along, and as I told her, I see no reason why she should feel shy . . .Maurice Chevalier speaks very queer English and people love it. To go back to the cups. Not in them. Sarah is strictly temperate, except for desserts with rum hidden in them and we don't know until it is all over. Having tea at four got into our blood and nothing must do but have it. Somehow the idea of making it in our rooms seemed secretive and romantic to Sarah, like boarding-house days; I suggested stealing cups from the management, but that horrified her. We must buy cups. So off we went to the Grand Passage; down the aisles, looking, bumping, murmuring "pardon" and "merci," but no cups. Finally after long wandering and various arguments we decided on tea and sought the elevator. We dallied and then left, only to reach the bottom floor and discover that we had not paid the bill. Sarah was terrified. She saw the whole Swiss army mobilized to take away our passports and throw us in jail. We returned. We were not even missed. We paid. We departed.

As we neared home Sarah remembered the cups. Too bad. But we had adventured. Later she must have gone back and braved the fury of the French-speaking salesgirls alone, for one afternoon she nonchalantly produced cups for tea in her rooms. "From the Grand Passage," she said, as she set them down. She also produced sugar, butter and jam. No, there isn't any use to worry about the Munich trip. Except perhaps that the taste to travel may get in her blood, and nothing less than Egypt will satisfy her. She'd have no trouble at all if she went!

NEEDLECRAFT
The Home Arts Magazine

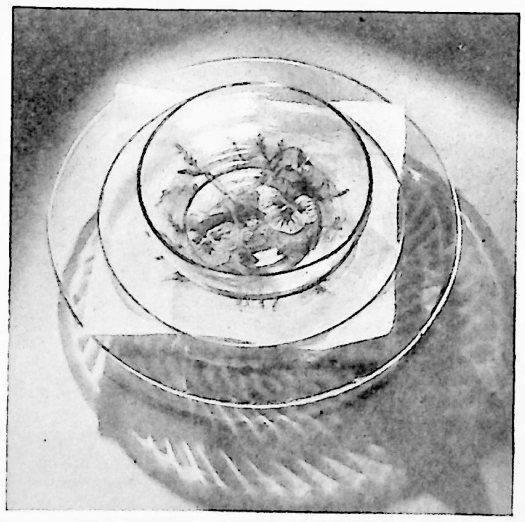
BY
CHRISTINE FERRY
AND
E. MARION STEVENS

Refreshment Linens of Formal-Garden Design
No. 35 - 6 - 1. The Cloth No. 35 - 6 - 2. The Napkins

Hostess Linens

Garden Motifs for Finger-Tip Towels — The Wee Bird House (No. 35 - 6 - 3), The Sundial (No. 35 - 6 - 4), Trellis Gateway (No. 35 - 6 - 5)

MINDFUL of the social obligations of this season of weddings, commencements, anniversaries and garden-club activities, we bring you linens large and small that are alike suitable for gifts or to freshen up one's own linen closet. And since flowers are a source of never-failing interest to designer and needleworker alike, because of their variety of form and color and the stitchery combinations that they suggest, we turn to



Nosegay Finger-Bowl Doilies — Cosmos and Cornflowers (No. 35 - 6 - 6), Roses and Delphinium (No. 35 - 6 - 7), Blue and Purple Pansies and Tiny Marigolds (No. 35 - 6 - 8)

June gardens for our inspiration. The finger-tip towels will make a charming shower gift or bridge prize which can be made up very quickly, likewise the organdy finger-bowl doilies with their oldfashioned nosegays, and even the refreshment set with its simulated pool, flower beds and walks laid out like a formal garden, is quite simple to do and works up very quickly.

The cover (No. 35 - 6 - 1) of this set can be made in any desired size, either small enough for the regulation thirty-inch card table or to overhang the edges of a larger one.

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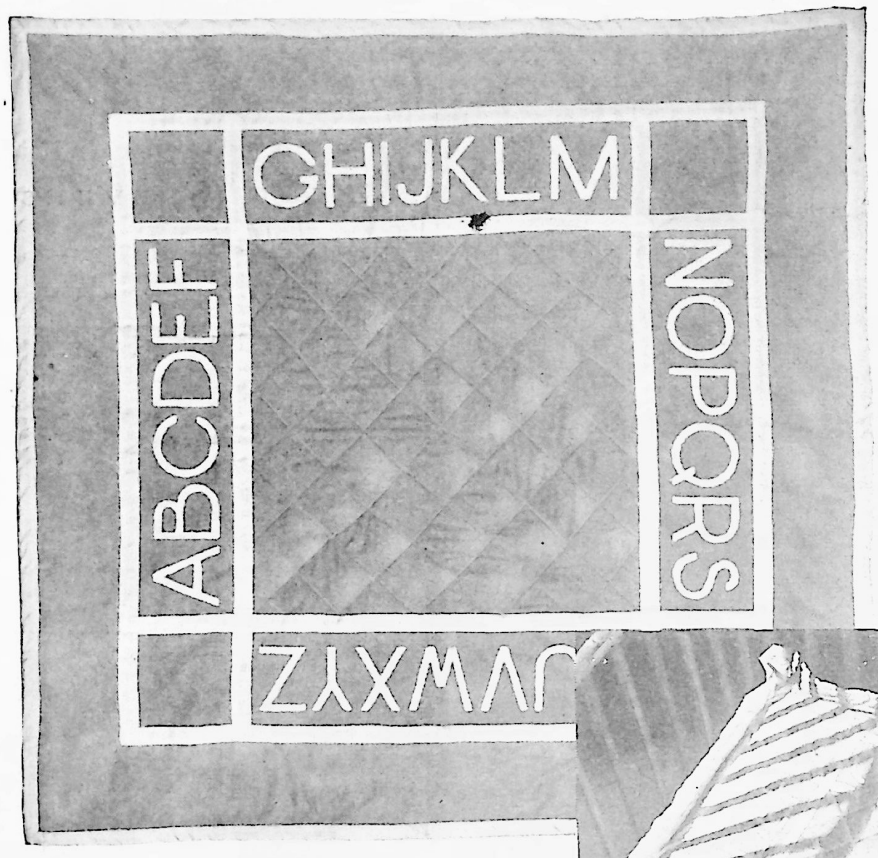
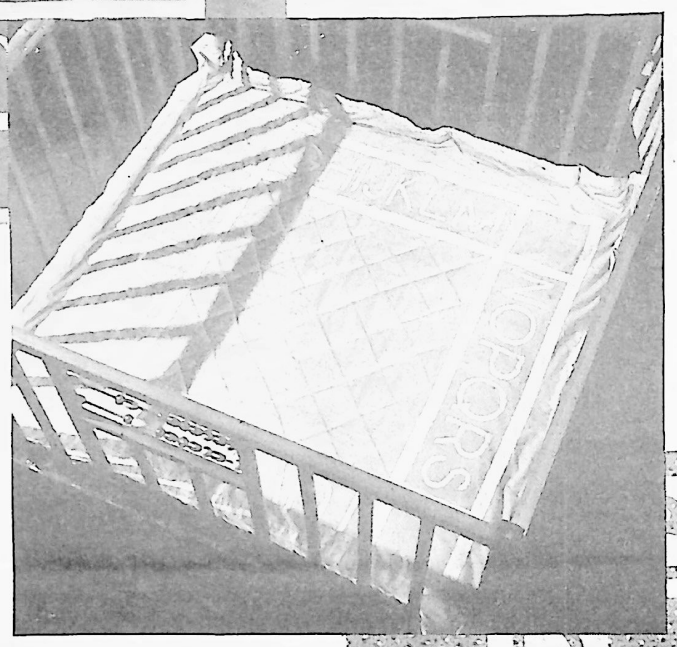


No. 35 - 6 - 9 (above). Quilted Rug for Child's Play Pen, finished size forty-eight by forty-eight inches, large enough to turn up a few inches all around against the sides as a protection from floor drafts. Or it can be trimmed to the size of the wooden base inside the fence if one so desires

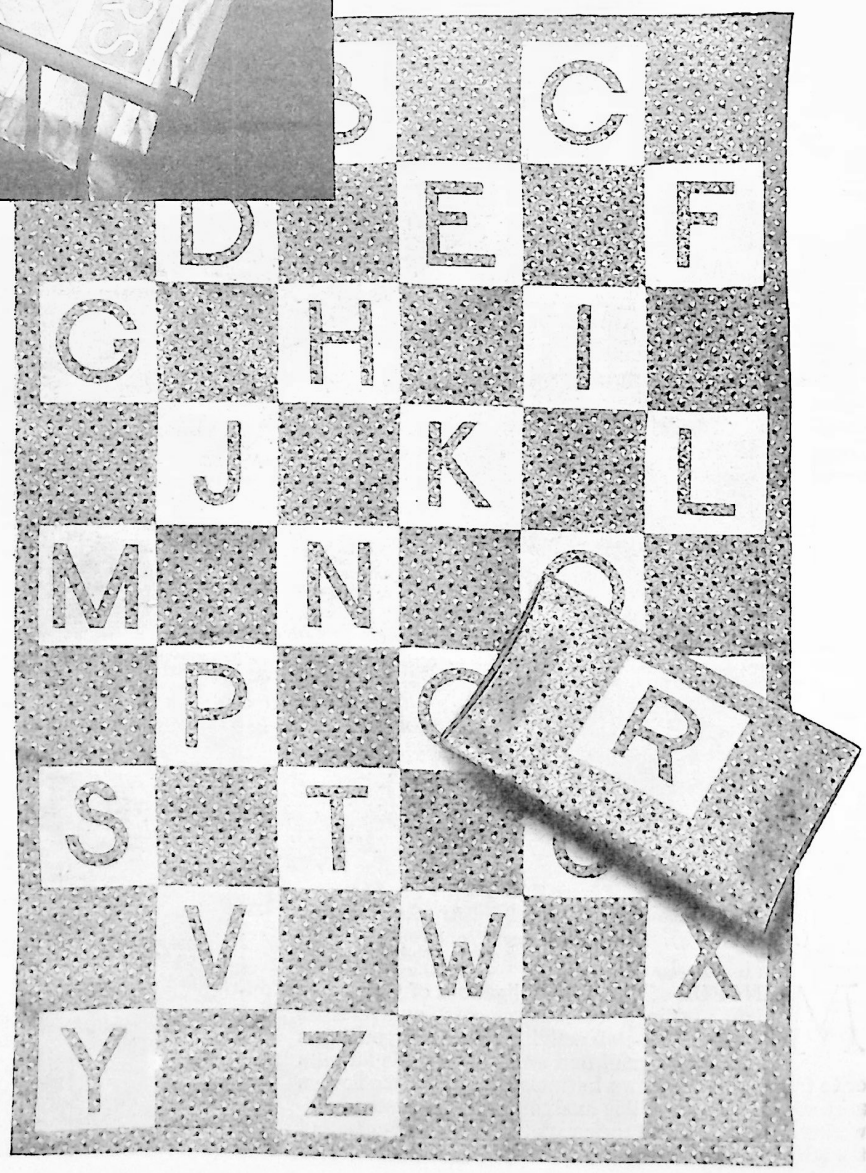
Learn Your Letters

The Alphabet in Appliqué — Designed for Kiddies but Useful Wherever a Letter of Simple Outline Is Needed

BY CHRISTINE FERRY AND MILDRED MOWLL



No. 35 - 6 - 10 (below). A Crib Cover finishing about thirty-four by fifty inches is composed of six-inch lettered blocks of unbleached cotton alternating with plain ones of the same print as used for the appliqué. No. 35 - 6 - 11. A matching slip for the night pillow is conveniently open at both ends and marked with the initial of the owner's name



ALTHOUGH designed specifically for the child's crib set and pen rug illustrated, this simple alphabet will be found useful for many other purposes. Each individual letter is three and three-fourths inches in height and the style is suitable for various treatments — appliqué, underlay, machine-craft tufting or simple embroidery — all depending on the purpose for which one wishes to use it. The letters can also be combined to form monograms, either horizontally, perpendicularly or on the diagonal.

The simplest treatment of appliqué is to machine-stitch along the outlines of the letters and then trim away the surplus material close to the stitching — yet not so close as to cause the applied material to pull away from the stitching with use. This is the method followed in applying the letters both to the coverlet blocks and the border of the quilted pen-rug, in the latter instance the alphabet being divided into four sections of equal length to form the four sides of the square.

Percale in two contrasting colors or two shades of a color is used for the rug, No. 35 - 6 - 9, one for the background and the other for the letters, the strapping and the binding. The model is light blue combined with peach-color trims, or could be made in a pink and blue combination, using the preferred color for the foundation and the other for trimming. Dark blue or brown will also look well on either a pink or blue ground.

Since the rug finishes about forty-eight inches, the background is necessarily pieced, the seaming being planned to come under the outer band of strapping that frames the border, which may finish in a square, as pictured, or run to the edges.

In making up, first baste the four alphabet strips securely so that they will not slip while stitching, stitch the letters and cut the excess material away. Next baste on the bands of contrasting color and with pencil and yardstick block off the center diagonally with light guide lines for the quilting. If desired, the edge outside the border may also be quilted, and if so the lines should now be traced.

For the bands, cut eight strips one and one-half inches in width, turn and press edges to finish one inch.

Seam plain material for the back in the same manner as for the front. On this place a layer of cotton batting, then the decorated top. Baste all together securely along the edges, then crosswise from side to side and machine-stitch along the edges of the eight bands. Cut a three-inch strip of the trimming color and bind the edges, mitering each corner. Finish with the quilting.

Although this rug is made large enough to turn up against the sides of a forty-inch play-pen, it can be made the exact size of the inside floor space, if preferred, in either case attaching strong tapes at the corners and along the edges to tie securely to the sides.

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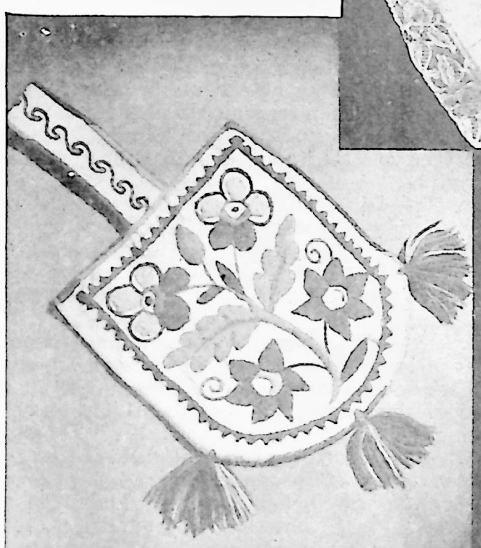
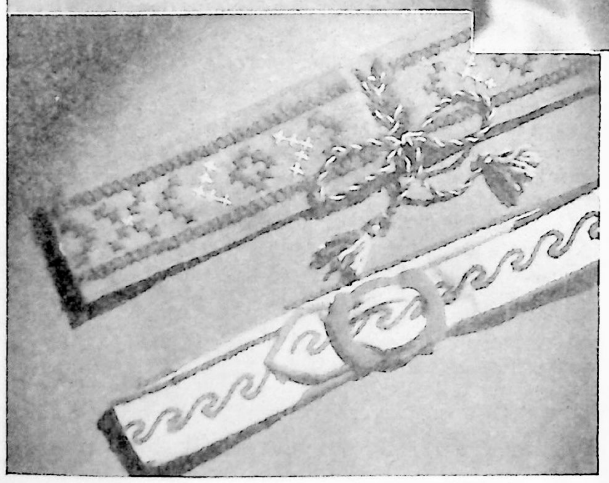
Timely Hints for June Gift Makers

Blush-pink rayon flat crepe was used for the set of undies at right — Costume Slip No. 35-6-12, Panties No. 35-6-13 and Bandeau No. 35-6-14. They are cut on simple lines and may be made in various sizes. The rambler-rose sprays which ornament them are worked with shaded pink and light blue stranded floss

No. 35-6-15. Hand-Bag in Peasant Design





No. 35-6-16. Wide Belt with Gay Cross-Stitch
No. 35-6-17. Belt Embroidered in Vine Design

No. 35-6-18. Triangular Scarf *No. 35-6-19. Handkerchief*

No. 35-6-20 Left. Light Blue with Posies in Each Corner

No. 35-6-21 Right. Pink with Corner Motifs of Light Blue

BY NANCY CARY

ACCESSORIES are always important, either to pep up a last season's costume or complement a new one, and this summer collars, belts, bags and handkerchiefs seem to be even more varied and colorful than ever.

Peasant embroideries are freely used, as they well might be, since they are in accord with the simple shirtwaist frocks of the current mode and contrast effectively against the greenery of the out-of-door background. Sometimes it is a cotton dress or blouse that is so ornamented, but more often the touch of gay color is applied to a bag or belt to provide accent to the costume. Both cross-stitch and flat-satin techniques are in character.

PICTURED is one of the new wide belts, No. 35-6-16, made of gay red felt and cross-stitched with coarse yellow, green and bright blue yarns. This belt is the simplest possible thing to make and works up quickly as the crosses count but four to the inch. It is closed with a twisted cord of green and yellow — one thread of each color — laced into buttonholed loops of the blue yarn, three on each side. Tassels in which all three colors are combined finish the ends.

To prevent stretching, this belt is lined with sateen after being embroidered, turning in the edges and machine-stitching a little way in from the edges of the

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Chic Summery Model

In Easy-Stitch Crochet

Courtesy of Bucilla Cottons

As an interesting variation from the immensely popular knitting, we suggest this smart two-color summer sports frock in cotton crochet. Developed in easy stitches, it is quickly made and delightfully wearable

THE smart model illustrated uses glossy-finish crochet cotton, white and contrasting, or as you please. It is developed in the sixteen-year size, and requires seventeen balls of the main color and three balls of contrasting, one steel crochet-hook No. O, one and one-half yards of inch-wide ribbon for facing, and one and one-half dozen five-eighths inch buttons.

Crocheting varies with different workers, and in order that the gauge be correct it is advisable to work a sample of the stitch pattern before beginning the garment. Using the main color make a chain of 23 stitches (loosely), 1 double crochet in 5th stitch from hook, * miss 1 stitch on chain, 1 treble in next stitch, chain 1, 1 double crochet in same stitch as the treble, repeat from * to end of chain (10 shells in row, including the shell formed by the turning chain at beginning of row). Draw up the 1st loops rather long in all the trebles. For the 2d row, chain 4, turn, 1 treble in space under chain 1 of 1st shell, * 1 treble in space under chain 1 of next shell, chain 1, 1 double crochet in same space, repeat from * across, ending row with a shell under turning chain in row below. Repeat the 2d row for 3 inches and fasten off. The work should measure 5 shells to 2 inches, and 11 rows to 2 inches.

WITH the main color begin at lower back of waist with a ch of 81 st, 1 d c in 5th st from hook; continue in pattern as on sample (39 shells in rows, including turning ch at beginning of rows) until there are 6 rows from beginning.

1st increasing row — Ch 4, turn, 1 d c in space under 1st ch 1, a shell (1 tr, ch 1, 1 d c) in next d c (an increase), 1 shell under ch 1, in same shell as the d c, work pattern across, ending row with a shell in last d c (an increase) and a shell under turning ch (41 shells in row).

* Work 11 rows even, then increase a shell at both ends in next row; repeat from * once (45 shells in row). Work 5 rows even after last increase; this brings work up to armholes (about 6½ inches, work more, or less for different waist length at underarms, above waistband).

1st row of armhole — Ch 1, turn, sl-st over the 1st shell, ch 1, a shell in next shell, work pattern across, leave turning ch at end of row free; 1 shell has now been decreased at each end. Repeat last row twice (3 shells in all, taken off at each end). Work even (39 shells) until there are 32 rows from 1st row of armhole (about 6 inches).

1st row of shoulders — Ch 1, turn, sl-st over the first 3 shells, a shell in next shell, continue in pattern to within 3 shells of end of row (turning ch always counts as 1 shell). Repeat last row twice, then ch 1, turn, sl-st over the first 4 shells, work in pattern to within 4 shells of end of last row, ch 1, turn, sl-st over the remaining 13 shells left for back of neck, fasten off.

For the right front: With main color, ch 47 and work 22 shells on ch. Work in pattern until there are 6 rows from beginning. In next row, increase 1 shell (see 1st increasing row of back) at beginning of row, and work even at end of row (front edge). * Work 11 rows even (23 shells in rows); increase 1 shell at beginning (underarm side) of next row; repeat from * once (25 shells in last row). Work even until there are as many rows on front as on back, at underarm.

1st row of armhole — Ch 1, turn, sl-st over the first 2 shells, a shell in next shell; continue in pattern to front edge.

2d row of armhole — Ch 4, turn, pattern to within 1 shell of end of last row, leave this shell free, ch 1 and turn.

3d row of armhole — Sl-st over the 1st shell, a shell in next shell, pattern to front edge.

4th row of armhole — Ch 4, turn, pattern to within 1 shell of end of last short row, leave this shell free (5 shells, in all, taken off at armhole). Work even in pattern on remaining 20 shells until there are 21 rows from beginning of armhole (about 4 inches), ending last row at front edge.

Next row — Ch 1, turn, sl-st over the first 6 shells (front of neck), a shell in next shell, continue in pattern to end of row. Work even (14 shells) for 12 more rows, ending at armhole side.

1st row of shoulder — Ch 1, turn, sl-st over the first 5 shells, work 9 shells to neck edge, ch 4, turn, work to within 5 shells of end of last short row, turn, ch 1 and sl-st over the 4 shells back to neck edge; fasten off.

For the left front: With main color, ch 57 and work 27 shells on ch. From now on follow directions for right front up to armhole. Shape armhole as on right front. Work even on the 25 shells left in row (the 5 more shells in width on left front are for underlap, under front border) until there are as many rows as on right front at front edge. In the next row, sl-st over the first 11 shells, work 14 shells to armhole. Work 12 more rows even on these 14 shells. Shape left shoulder same as right and fasten off.

Sleeves: With main color, ch 63, work 30 shells on ch. Work even in pattern until there are 11 rows from beginning. Increase 1 shell at both ends in next row (increase as on back); work 11 rows even; increase 1 shell at both ends in next row. Work even on the 34 shells now in row until sleeve measures 5 inches from beginning (or to desired length at underarm). Next row, ch 1, turn, sl-st over 1st shell, 33 shells to end. Continue to sl-st over 1st shell at beginning of every row until 14 shells remain; fasten off.

Waist band: With the contrasting color ch 28 and work 27 d c on chain. For the 2d row — Ch 1, turn, 1 d c in each st, taking up both threads of st below. Repeat 2d row until band measures 28 inches and fasten off.

Concluded on page 25

Helps to Housekeeping

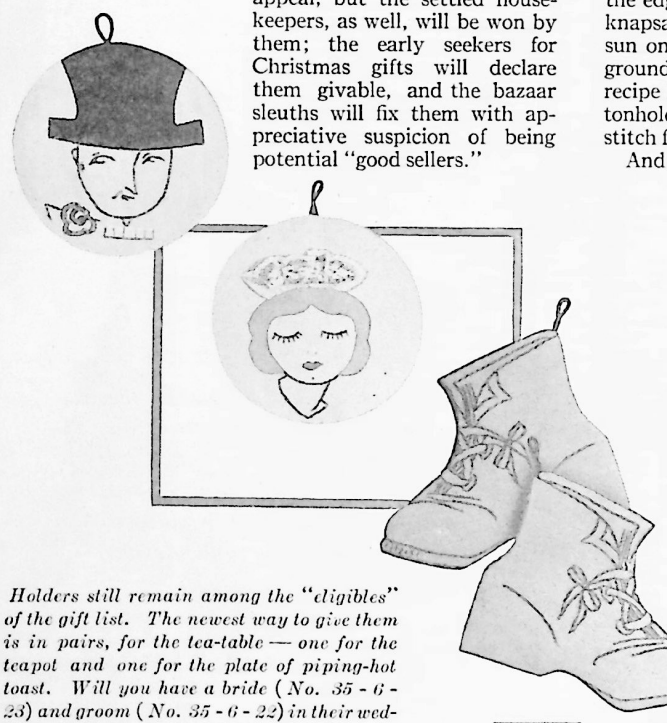
Suggestions for All June Brides and Hope Chesters

BY CECILY PALMER AND EVELINE JOHNSON

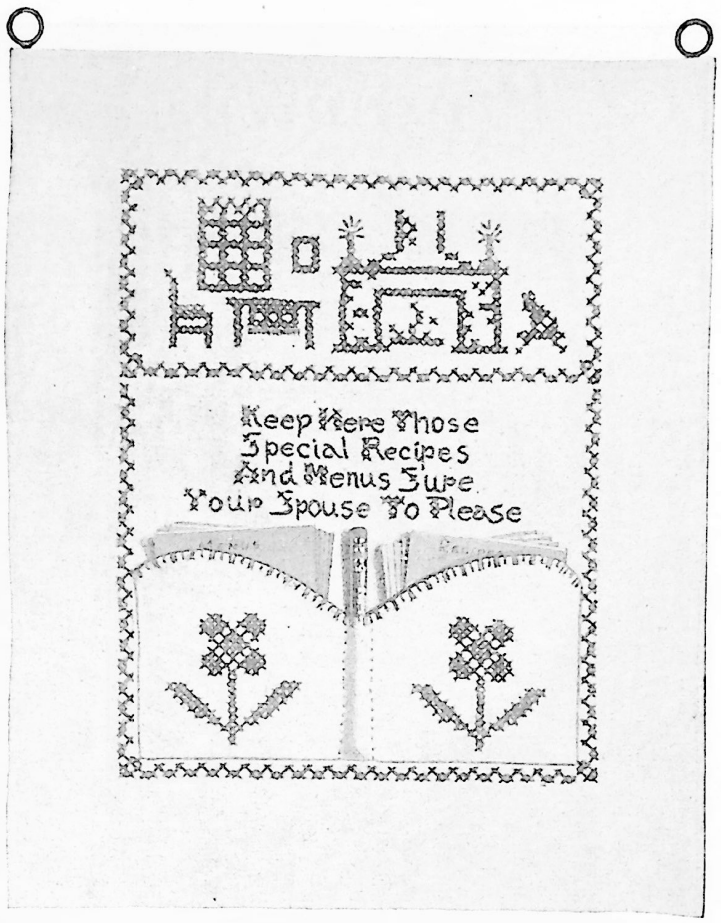
THERE'S not nearly the space here that could be used to sing the praises of these fascinating small gifts for brides and their hope-chesting sisters. They're unusual, and they're smart, they're easy to make and they're sturdy, they're pretty and they'll be welcome because, one and all, they are usable. It's not only the brides and the hope chesters who will find them strong in appeal, but the settled housekeepers, as well, will be won by them; the early seekers for Christmas gifts will declare them givable, and the bazaar sleuths will fix them with appreciative suspicion of being potential "good sellers."

Observe the groom's real ribbon tie, and the bride's real lace veil! What fun to tie a pair of new-old shoes to someone's shower gift! If you want the toaster house to be a cozy, interline it. Lift it by its chimney. Outline the "ad" on the paper-and-string cottage roof before you appliqué it, and buttonhole the pansies to the edge of the green pocket-front of the knapsack, outlining the house and rising sun on a blue band to apply as a background. Fell the pocket section of the recipe holder to the background and buttonhole the top, dividing with running stitch for the pencil.

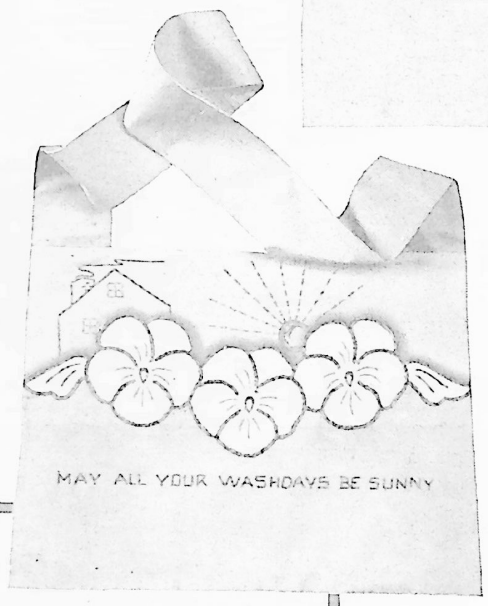
And so to your needles.



Holders still remain among the "eligibles" of the gift list. The newest way to give them is in pairs, for the tea-table — one for the teapot and one for the plate of piping-hot toast. Will you have a bride (No. 35 - 6 - 23) and groom (No. 35 - 6 - 22) in their wedding finery, on unbleached cotton, or a pair of old shoes (No. 35 - 6 - 24) on tan percale?

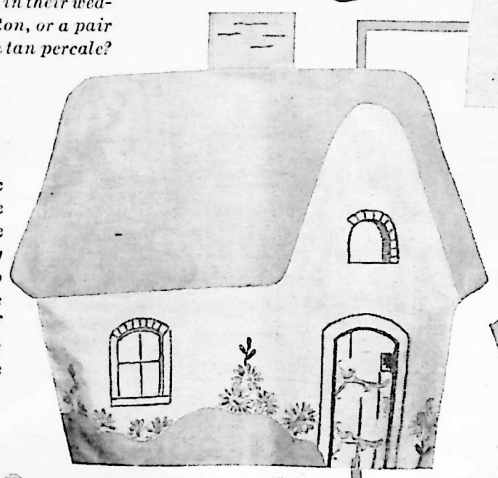


Cooking her husband's favorite dishes, trying out the sure-to-suit recipes and menus given by friends and both families will be among the bride's delights in her new kitchen. To keep safe and easily accessible both the proved and the untried "specials" is the mission of a decorative kitchen sampler wall-pocket (No. 35 - 6 - 27) made of cream linen with "homey" cross-stitching in brick color, gold, green and black

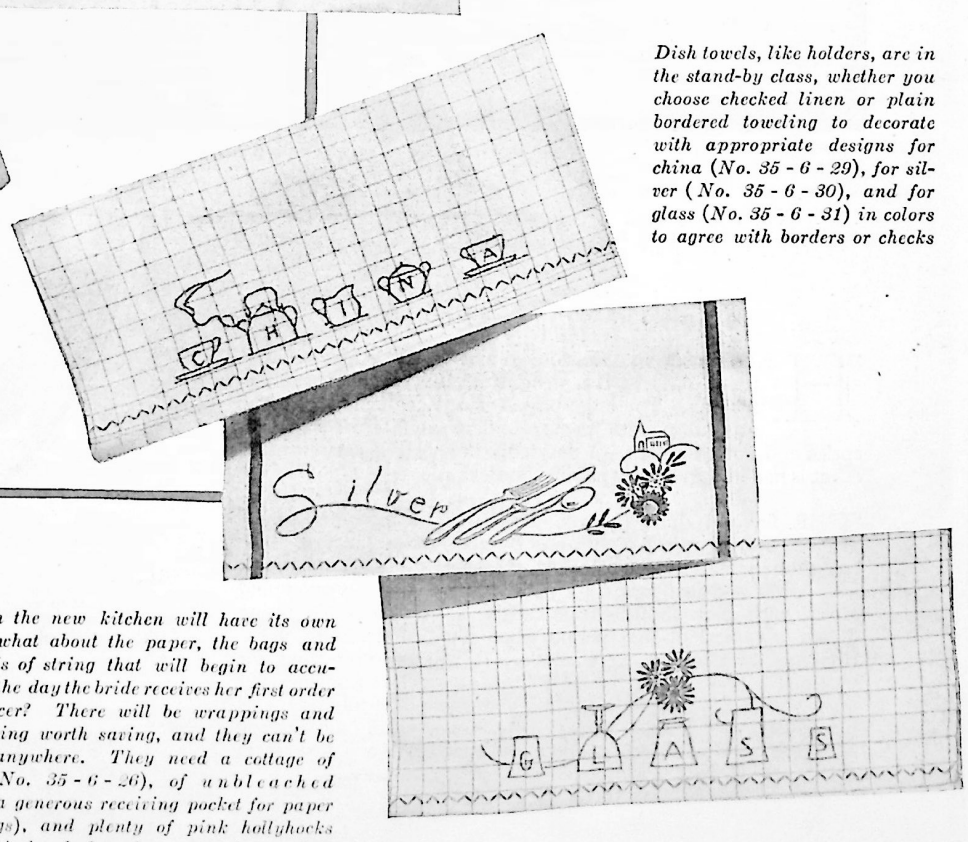


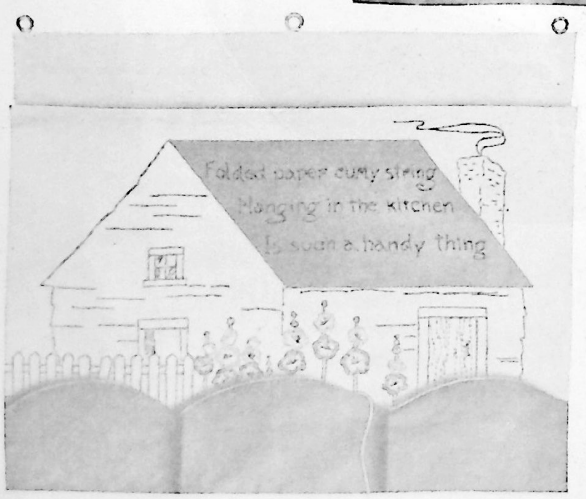
Washdays come to every bride, alas! and so "sunny Mondays" are the hope of a very new and smart blue and green clothespin knapsack (No. 35 - 6 - 28). Gay yellow pansies border the green pocket-top against a blue "sky"

There will certainly be an electric toaster among the gifts and the bride will want an attractive cover to slip over its shining newness to keep out the dust. So build that toaster a house of its very own (No. 35 - 6 - 25) of ivory and green cotton with lots of pink posies for atmosphere



Dish towels, like holders, are in the stand-by class, whether you choose checked linen or plain bordered toweling to decorate with appropriate designs for china (No. 35 - 6 - 29), for silver (No. 35 - 6 - 30), and for glass (No. 35 - 6 - 31) in colors to agree with borders or checks





Everything in the new kitchen will have its own place — but what about the paper, the bags and odds and ends of string that will begin to accumulate from the day the bride receives her first order from the grocer? There will be wrappings and lengths of string worth saving, and they can't be tucked just anywhere. They need a cottage of their own (No. 35 - 6 - 26), of unbleached cotton, with a generous receiving pocket for paper (half for bags), and plenty of pink hollyhocks in bloom behind a hedge of green string-pockets

Presenting a Modern Interpretation of the Oldfashioned Basket Design in This Colorful Appliqué Quilt

No. 35 - 6 - 32. Colorful "June-Basket" Quilt for Your Tastily-Appointed Bedroom

HERE we see an oldfashioned and romantic idea brought up to date in this delightful study in modern quilt-making. The large basket in the center is the stellar attraction, with its surrounding satellites of blossoms, sprigs and potted plants. A decidedly unique and very pleasing effect is had in the cleverly applied border.

THE finished quilt (No. 35 - 6 - 32) is of generous size — measuring about eighty-one by one-hundred inches. The background material is bleached sheeting, the appliqued basket, flower and leaf forms are pink, blue, yellow, lavender and green, with pink for the edge finish. The exquisite quilting design is typical of that period when some of our most beautiful heirloom quilts were made. It will be interesting for moderns to try to match the nicety of stitch-placement that belongs to those prized old quilts; they have the advantage of being able to obtain such easy-to-work-with quilt-making materials as would have made great grandmother's task seem simple indeed.

The large June-basket in the center is the stellar attraction with its surrounding satellites of blossoms, twigs and potted plants—not too definite but used to introduce color and design

This delightful study in modern quilt-making was designed for your best bedroom or for a gift of real beauty and worth

Patterns may be ordered from any Needlecraft Club-Raiser, or by mail, postpaid, from Needlecraft Magazine, Augusta, Maine, at prices listed on page 24

Can you give your daughter the things you missed?

In Mrs. Jenkins' case, she wanted her daughter to be popular above all else; to be liked by everyone; to be welcome everywhere; to have a girlhood filled with happiness, new contacts and new ideas. She was determined that Jane's youth should not be like her own—filled with the longing, envy, and despair of a girl who was "never invited." There were several suggestions she could make—and one in particular.

* * *

The first lesson in fastidiousness

There is nothing that will so quickly sink a person socially as halitosis (bad breath). Affronted by it, few people have the patience or kindness to seek other good qualities the offender may possess.

It is unfortunate that so many people have halitosis; unfortunate, too, that they have it so often; and still more unfortunate that they do not realize when they have it (that's the insidious thing about halitosis).

Since no one is exempt, do not make the mistake of taking your breath for granted. It is wiser to assume that it may be objectionable and take steps to alter it.

It is surprising how quickly Listerine will correct an offensive breath condition. It first cleanses and sweetens the entire oral cavity, then halts fermentation, declared by one authority to be the major source of breath odors. This done, it gets rid of the odors themselves. The breath becomes clean, sweet, and wholesome as only Listerine can make it.

Do not trust your breath to ordinary mouth washes which may be devoid of deodorant power. Use Listerine and be sure —every morning and every night and between times before business and social engagements.

LAMBERT PHARMACAL CO., St. Louis, Missouri

LISTERINE checks halitosis [BAD BREATH]

Tested and Approved 4602 Good Housekeeping Bureau GOOD HOUSEKEEPING MAGAZINE

Strawberry ice cream, frosted cup-cakes and macaroons, angel food and sunshine cake will be preferred June dainties as long as summer comes around

There are many new quirks however in the making of these old favorites that spell economy of time and money while giving most delicious results

Food Facts for Home Folks

Conducted by Anne Pierce

SUMMER is in the kitchen all the year round, so a cool color scheme is always in order. The exposure and lighting of the room have some bearing on the case, but cool greens and tans with any bright color accent; white and black with a touch of Chinese red; canary color (not egg-yolk yellow) and browns; soft blue-gray greens, and gray with a touch of yellow (in closet linings, stools, utensils) all make a kitchen that is appropriate.

If you have a spacious kitchen a Welsh dresser in brown with its display of china and glass and colored enamel ware or copper, that come so reasonably these days, makes the kitchen a cozy place for breakfast or any casual meal. The decorative shelf and floor coverings, easily wiped up, add to the colorful ensemble, that is like the old-world kitchens, and makes it a room second to none in the house for attractiveness as well as utility. Give a thought to the figured glazed chintz shades as well as curtains; we heard just the other day of a fire from curtains when the window was near the stove; and they keep cleaner too.

Oil and Electricity Team Up Well

IN such a kitchen you want all the cooling, labor-saving devices you can lay hands on; but not too many gadgets, that clutter and are seldom used. The up-to-date oil stove, as different from the old styles as is an airplane from a horse and buggy, is the thing for the kitchen where gas is not available and is perfectly supplemented by such a device as the electric roaster shown in the illustration, for electricity is often available where gas is not. Economy, efficiency and coolness are all served when these two do team-work in the kitchen. The electric roaster is insulated and has a temperature control that is automatic and provides different heats, so it is accurate and economic. It roasts and bakes with equal efficiency and is capacious enough to handle a turkey or ham, or several different foods. Its porcelain-enamel finish is easily cleaned and does not stain.

Not to be outdone the economic oil stoves now boast of built-in, as well as portable, ovens, and best of all there is a finger-tip heat control which enables one to maintain an even oven temperature, for oil stoves, like any uncontrolled oven, will shoot up and up even to 600 degrees unless watched. Sliding racks that do not tip when pulled out (those in my gas stove do), a heat spreader that prevents burning the bottom of the food the while it browns on top, and insulation of back, top, sides and door, all make the modern oil stove something that earns an honored place for itself in any kitchen, but is especially valuable in the summer home, or country and small town house.

Insulation, because it is unseen, is too often forgotten in buying stoves of all sorts, and it is of fundamental importance, enabling a stove to keep its heat to itself, where it works for you, instead of sending it out into the kitchen to your discomfort and expense. Do not let the glamour of outward decorations lead you to forget to inquire about the insulation of the oven.

OVEN glass dishes, large or individual, good-looking enough to go to the table and stalwart enough to withstand oven heat, save dish-washing and hide no secrets from the cook as to what is going on within them. A heat-proof glass measuring cup, plainly marked, into which boiling water can be poured with safety and which is cool as to the handle, no holder being needed, is another asset in this line.

Prevention Is Better than Cure

Two other interesting developments, which we have not tested but which come duly accredited, include a jar of material, which absorbs the gases in the air that cause tarnish, and when stored with the cleaned silver, prevents the quick tarnishing of cutlery and metals. This extends the time between silver polishing and lasts for about three months. Nothing more disconcerting than to get out a silver dish or spoon seldom used that was put away clean and find it unusable.

Electricity Makes the Ice Cream

There have been many workless, small, ice cream freezers suggested in the past but always the texture was not quite so smooth as when the freezer was turned. Here comes one that has paddles turned by electricity, the container being inserted in the ice tray compartment of the mechanical refrigerator. You do have to remove the ice cube trays while this goes on, but in about an hour at highest freezing temperature the three pints of cream are frozen and smoothly at that. The flat cord that turns the paddle plugs into any wall or lamp socket and the refrigerator door will close on it without injury to either one. What next? Electricity will be doing our thinking for us the first thing we know. It already has eliminated space and time, to a great degree, and automatically performs many tasks to which we give only the thought necessary to turn it on; it even turns itself off when the task is done.

Miscellany

Among simple kitchen helps exact measuring spoons in a nested set are essential to sure success; guesswork in the kitchen is all out of style but we still need to taste and have a feeling for food, as raw materials vary. The specially prepared papers which may be rinsed off and re-used, paper napkins and towels save much work. Preparing vegetables and fruits on these papers, discarding refuse, and having no table top or enamel sink to scrub is a big help when time presses and last minute "musts" call for attention. Scissors have come into the kitchen to stay; for mincing parsley, cutting papers, strings on fowl, or bunched asparagus; they are quicker and more handy than knives. And do have sharp knives, large and small, for all your work.

If you have room for them in your kitchen and your budget, electric fruit squeezers and mixers are a great boon, especially if the family or the party is large. Anyone can squeeze a few oranges by hand but a dozen is a different matter and we are taking our fruit juices in larger glasses all the time. The electric toasters grow in grace and efficiency every year, are much easier to watch, and prevent lighting the stove if it is not needed for other cookery. Small points perhaps, you can get along without them, but once the investment is made, every motion saved, or more easily made, is a great help in the endless routine of kitchen details. Don't scrimp your kitchen!

Continued on page 17

Menus for the Noon Breakfast, Luncheon or Supper

Jellied tomato consommé
Cheese sticks
Creamed crabmeat with mushrooms
Hot rolls Peas
Stuffed eggs in watercress nests
Garnish of radishes
Orange sherbet*
Strawberry frosted cup-cakes*
Coffee Nuts Bonbons

Minted fresh pineapple cup
Casserole of chicken and mushrooms
Hot biscuit Peas
Cucumber jelly ring, tomato slices
Strawberry ice cream
Sponge cake
Cocoanut macaroons*
Coffee Nuts
Assorted mints

News Flashes

From a Needle-Minded New Yorker

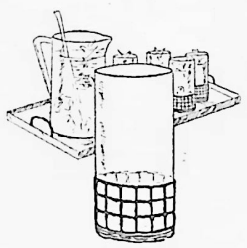
MAY and June blossom forth on Fifth Avenue with some of the enthusiasm that is so manifest in these two glorious months in the country. Flower boxes in hotel windows carry a profusion of bloom and the gay colors that have been shown for several months in shop windows step out onto the sidewalks and into cars up and down the Avenue.

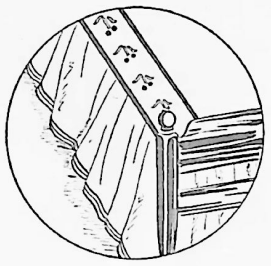
This year is a season of unusual color combinations. Gray is livened with a lovely shade of yellow. One of the leading stores is showing emerald - green tweed suits with blue-violet scarfs and blouses and in the sport shops are such colorful combinations as gray-blue tweeds with coral - color sweaters and rose suits with blue sweaters. A flattering shade of shell pink, kinder to the complexion than dead white is one of the happy fashions that is shown along with white gilets and blouses. The blonde will choose a shade that has a definite pink coloring, while the brunette will find that one with more yellow in it will be more in harmony with her complexion.

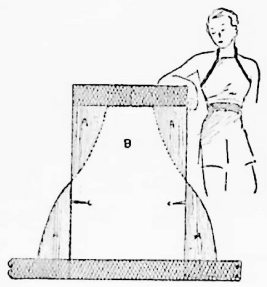
The polka dots that are so popular in dresses and dress accessories have also found their way into knitted fashions. Shown with a black suit was a shell-pink sweater embroidered with black dots worked over two stitches each way in satin stitch. And folded inside the neckline of another sweater, knit of ivory wool with revers at the V neck, was a blue scarf knit with polka dots to match the body of the sweater. These dots were knit in, but again they were two stitches each way.

In another shop where there is a fascinating department of imported English sport clothes was a sweater of navy blue, ribbed in one and one from top to bottom and finished with a high neck that was slightly cowled. This was trimmed in a very unusual way with a clip of white felt at one side of the neck and balancing it on the left front were block initials cut from felt. This is a clever way to individualize your summer sweaters. Cotton and linen bouclé, as well as string sweaters, are popular for summer wear.

LINENS for summer tables are quite simple in design. A specialty shop that sets the fashion in table dress is showing plain oblong mats in bright colors finished with a three-quarters inch band of white linen appliqued along the edges. The only other decoration is two block letters about an inch and a quarter high that are worked in satin stitch in the lower right-hand corner. Another distinctive set was in ivory linen appliqued with triangles of a slightly darker shade at two of the corners, as shown in the illustration, these triangles embroidered in white cutwork with a simple conventionalized leaf and stem border. This idea might be carried out in chain stitch, using one large chain stitch to form each stitch.







A BEDSPREAD that was not only delightfully cool and summery in appearance but had the added attraction of being most practical was made of white cotton crepe with narrow bands of red used as a border on the sides of the bed and repeated at the bottom of the shirred drop. Between the two rows that made the border were bunches of cherries in appliqué, as illustrated. The stems were straight bands of green, leaves also were green and round red dots were satisfyingly realistic cherries. This spread might very easily be copied by using the ready-made bias-fold trims.

QUILTING is still in high favor, not only in dress but in summer furnishings. One of the Madison Avenue shops is showing a dressing table with a flounce of small flowered chintz quilted all over in a small diamond design above a four-inch border of straight lines spaced about a quarter of an inch apart. Another decorator is featuring draperies of small-flowered chintz on a dark background scalloped with a white binding. The matching valance was quilted and the bottoms of the drapery lengths were also scalloped and quilted. It made an attractive finish and at the same time gave a bit of weight and dignity in keeping with a living- or dining-room.

BATHING suits and accessories form a most important part of the summer wardrobe, the ensemble having found its way to the attire for this sport. Although we have left behind the many incumbrances once considered necessary to wear in the water and the suit is as brief as possible, beach accessories now play a leading role.

If you want a nifty ensemble for week-ends that will not put too much of a dent in the exchequer, here is a suggestion for a halter type of suit, like that illustrated. Take a twenty-inch terry cloth towel with a heavy pile. Fold in half lengthwise and at the center of one end cut from the folded edge along the towel side of the border the length desired for the width of the front at the neck. Next cut a curved line to the underarm. There will be two pieces (A-A) connected with

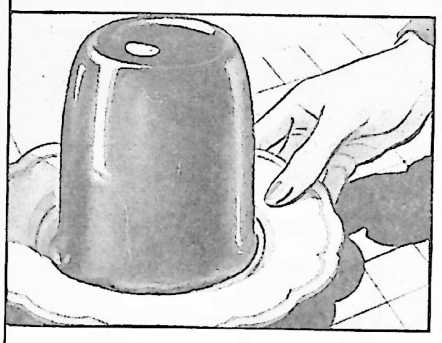
Concluded on page 18

New Discovery amazes Jelly Makers!

SURE-JELL
FOR MAKING JAMS AND JELLIES
A mixture of fruit pectin, citric acid, Cerelose (corn dextrose) and cane sugar. See folder inside for directions.
A PRODUCT OF GENERAL FOODS
NET WEIGHT THREE OUNCES

1. ONLY ½ MINUTE BOIL! No long, laborious boiling with Sure-Jell . . . Only ½ minute for jellies; one minute for jams.

2. TWO-THIRDS MORE JELLY. You average 10 glasses from the same amount of juice that yields only 6 the old, "long-boil" way.



3. PERFECT RESULTS *with any fruit.* All fruits jell perfectly with Sure-Jell, the wonderful new powdered pectin product.

4. FINER FLAVOR. That short ½ minute boil retains all the natural, fresh-fruit flavor. There is no "boiled-down" taste.

"WHAT a simply wonderful product!"... you are sure to say, the first time you try Sure-Jell.

So much more jelly or jam from your fruit juice, because of that short boil! You average two-thirds more than you would get the old, long-boil way . . . 10 glasses instead of 6! Your jellies and jams taste better, too, because the short boil retains all the natural flavor of the fresh fruit itself. There is no "boiled-down" taste.

Then, too, all fruits jell perfectly with Sure-Jell . . . even strawberries and pineapple. You get firm, yet tender jellies, beautifully clear and sparkling! Just follow the easy recipes in every package, and you need never fail!

So this year, be sure to try Sure-Jell . . . the new powdered pectin product. Save time, money, labor . . . and have much finer jellies and jams.

Sure-Jell is a product of General Foods. You can buy it at any grocer's. Its low price will please you.

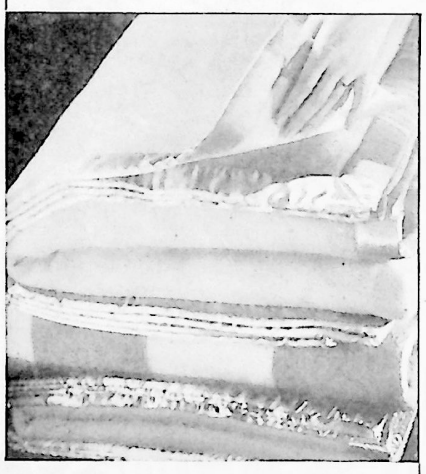
MONEY BACK GUARANTEE

Buy two packages of Sure-Jell. Use one package. If Sure-Jell does not do all we claim for it—just take the empty container and the unopened package back to your grocer. He will refund the full price of both packages of Sure-Jell, and we will reimburse him.

13¢ 2 PACKAGES FOR 25¢

"Since I Started Keeping House"—

says Mrs. D. B. Sheldon



"I've Luxed these blankets 18 times— *they're as fluffy as new"*

"FOR years my blankets have been used and Luxed regularly: before I put them away for the summer and often on a mild day in winter. I use enough Lux to make 4 inches of suds. Then there's no rubbing, as with cake soap. Rubbing makes blankets stiff.

"I rinse them 3 times in cool water, then hang evenly over two lines. Luxed blankets smell so much fresher than after ordinary cleaning. How economical Lux is!"

YOUR BLANKETS, too, will keep their softness, cared for the Lux way. Ordinary soaps often have harmful alkali that tends to fade colors, shrink wool fibres. Lux has no harmful alkali. Safe in water, safe in Lux.

MRS. SHELDON *today. She says, "I find Lux is safest for blankets."*

—WON'T SHRINK WOOLENS

Exquisite Cutwork For Household Linens

IT is one of the happy attributes of cutwork that even the simplest of designs possesses an inherent richness, just as the more elaborate ones show a certain dignity and restraint that cannot fail to satisfy the most discriminating.

A fairly-heavy, firmly-woven linen is best for cutwork runners, as it provides plenty of body for the work. Off-white linen is always attractive as a background for white embroidery, since the stitchery shows up well against the contrasting background, and the linen tones well with any color-scheme.

There are a scant half-dozen bars in the maple-leaf design, No. 35 - 6 - 34, and all are of the simplest kind. Instead of being buttonholed, the bars are wrapped. To make them, run the right-hand edge of the design with the working-thread until a bar is reached. Across the line of the bar to the opposite edge, lay a foundation-thread, picking up a bit of the fabric. At the starting-point pick up another bit of the linen and lay a second foundation-thread across the bar from the other end. Back now to the opposite side, laying a third foundation-thread in the same way, again picking up a bit of linen to secure the thread. With the foundation-threads laid, wrap the bar from end to end with the working-thread, passing the needle eye-first over and under the foundation-threads on the surface of the linen. Make the wrapping stitches very close and firm. When the bar is finished, fasten it off, or if there is another bar near, continue running the edge to the next bar and make that as before.

IN working the outlines of the design, cover them with running stitch to pad them, covering the padding with firm, close buttonhole-stitches of uniform length. Always work first those edges which are overlapped by other edges, and when working the overlapping edges, set the stitches directly into the broken ends of the lines to strengthen, secure and adequately cover them. When the linen is cut away, there will be no danger of weakened parts pulling out, if this method is followed. A little planning will soon teach the worker what edges to cover first. Simply follow a line down its length to see whether some other line cuts it or touches it. If it overlaps some other edge or some other line touches it, follow the other line for the same purpose. If it is a "free" line, cover it, and proceed as before.

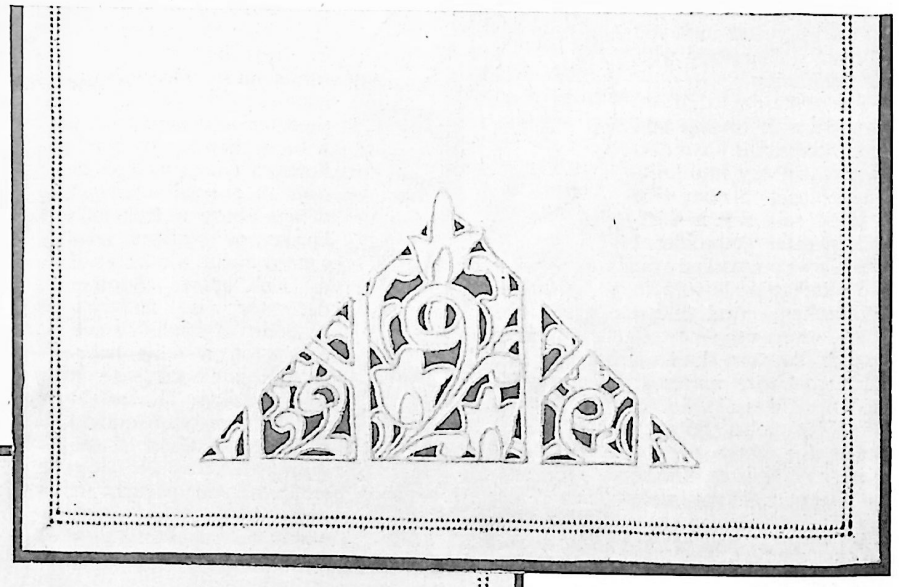
The midribs and veins of the maple leaves call for outline stitch. Only buttonholing is used in design No. 35 - 6 - 33, and the "frames" of the triangle parts are done last in every instance except the peak of the triangle, where two short side lines are overlapped by the edges of a unit.

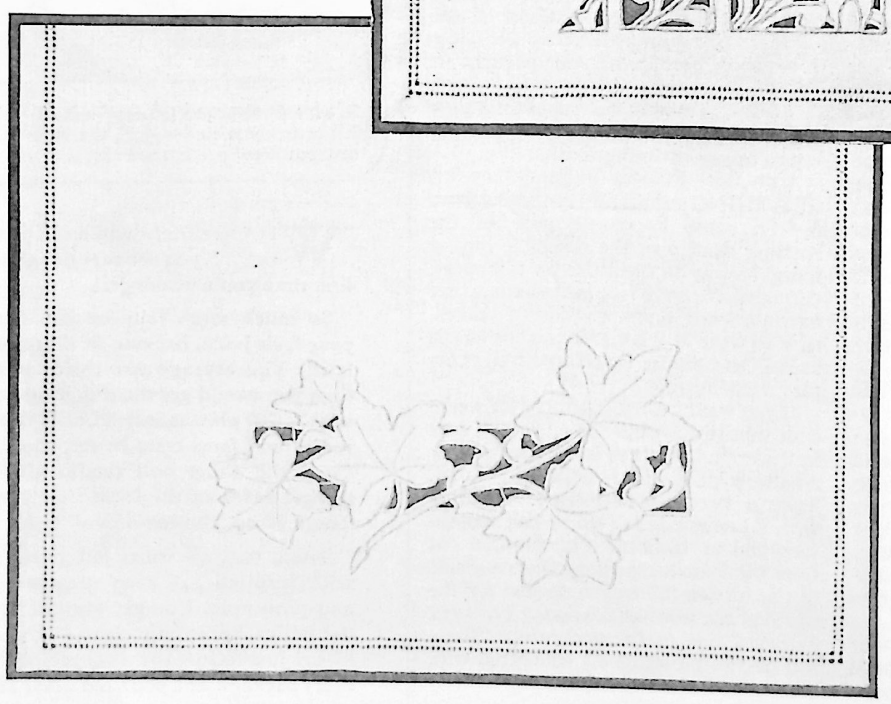
SIMPLE Italian hemstitching makes an appropriate and distinctive finish for the edges of these two runners. About an inch up from the bottom edge, draw two threads of the linen to within an inch of each side. Skip four threads, and draw two more. Repeat at the other end of runner and on both long sides. Turn the hems and miter the corners. The easiest way to do the hemstitching is by the method that makes the bottoms of all the stitches at the same time it secures the hems. Working on the wrong side, fasten the thread into the hem, take up four threads in the lower drawn line, and make a buttonhole stitch; take a running stitch in the hem the length of four threads, and make a buttonhole stitch as before. Continue in this way across the hem. Now turn the work over, bring the needle up through the lower drawn line at the beginning of the first stitch, * insert in the second drawn line directly above, bring out four threads to the left, backstitch over these four threads, bring out in the lower drawn line and repeat from * across the hem.

The cutting-out process is as important to the doing of good cutwork as the careful embroidering of the design. Use small, sharp scissors—cuticle-scissors are particularly good because of their needle-sharp points and curved blades. The easiest way is to "stab" the linen at a convenient point in the part to be cut out, with the scissors-points, and then, with the curved ends of the blades toward you, to cut along the buttonholed edge.

Dampen the finished piece well and press dry, then trim off any frayed threads that happen to show.

No. 35 - 6 - 33. No bars are used in the development of the triangular motif in conventional design, at the right. No. 35 - 6 - 34. A narrow cutwork panel forms a partial background for the branch of maple leaves below





Cutwork is assuredly one of the loveliest of all possible decorations for the more formal household linens — the scarfs, the covers and runners for which every home has use —because it fits so easily and unobtrusively into any decorative scheme one may have adopted

Hints for June Gift Makers

Concluded from page 7

cut felt so that the lining does not show. This belt finishes about three and one-fourth inches in width and can be adjusted to any waist measure, as the design is continuous. A large stout needle with a long eye is needed for the embroidery.

THE narrow belt, No. 35 - 6 - 17, is two inches in width. It is made of heavy unbleached material, yarn-embroidered in shades of blue, yellow, orange, green and red along the edges and the running design between is outlined with any one of the border colors that one chooses. The model is done in blue and has a gay red buckle.

After the vine design is embroidered, to make up the belt trim the edges to the indicated shape, baste front and back together without turning in the edges and join with the cording stitch that is illustrated in process on this page, changing the color every few inches to give a variegated effect. This stitch makes a neat, sturdy finish and is very useful in joining the edges of bags, cushions and things of this sort. It is an overlapping self-filling stitch, worked from left to right.

Starting at the left, the thread is brought through the double thickness of material a little way below the edge. Next the needle is passed from back to front about a quarter of an inch in advance to the right, or at such a distance that the thread passes diagonally across the edge (A). Then the thread is carried back to the left diagonally over the first one and the needle passed from back to front close to the starting point (B). This is all there is to it. Repeat A and B until the edge is covered, using irregular lengths of contrasting color in rotation and so plan that the two sides of the belt are different from one another. If thread ends are neatly run in, the joinings will be invisible.

ANOTHER example of peasant work is a strap hand-bag, No. 35 - 6 - 15, worked with colored yarns on creamy crash of coarse texture — a bag that looks equally smart with a tailored tweed or a cotton summer frock. If closed with a snap at the base of the handle, it will be sufficiently secure for all the purposes of a street bag, as it measures about ten inches in depth, and it is also an ideal carrier for small pieces of needlework and can be carried on the arm while one is crocheting.

The design, worked in bright shades of red, blue, yellow and green, is typically Spanish and, with the exception of lines, stems and leaf veins, is done throughout in satin stitch. Both back and front are embroidered and the edges joined with the same cord stitch that edges the belt. The top of the bag and the handle are finished in the same way and then the bottom is decorated with three flat tassels of the varied colors of yarns, made by threading a dozen or more strands through a hole punched through back and front and tying close to the corded edge.

THE triangular scarf is as popular as ever and for summer use is being made of handkerchief linen, fringed on the two straight edges and hemmed across the bias. Accompanying many of them are matching handkerchiefs with plain rolled edges, both yarn embroidered.

The design pictured, No. 35 - 6 - 18, is done almost entirely in single, or stroke, stitch in combination with a few French knots and lazy-daisy leaves and the color scheme is blue, two shades each of yellow and green, with white for accents on the dark blue and brown backgrounds that are so modish.

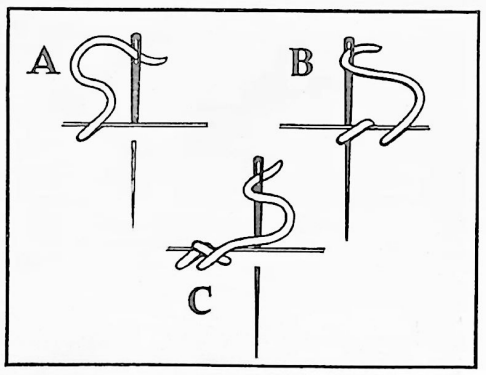
IF you are looking for the unusual in a gift handkerchief, you will not fail to be charmed with either one of the two illustrated. The one to the right, No. 35 - 6 - 21, is pink linen with applied corner motifs of light blue — a chic Parisian combination.

First the pieces of blue linen are applied to each corner without cutting out and securely basted so that they will not slip. Next all the lines are outlined with coarse white floss in closely overlapping stitches. Then, with three threads of stranded floss, the padded lines are covered with satin stitch, worked through both layers of linen, same as the outlined filling, keeping the stitches small and uniform in size. Not until the entire corner motif is finished should the edges of the linen patch be cut out, being careful not to clip either the linen beneath or the stitches of the embroidery. Finally, do the edges, working from right to left and taking the stitches close together. This makes a beautifully firm edge when the linen is cut away from it.

The second handkerchief, No. 35 - 6 - 20, is light blue linen with three small satin-stitched flower sprays in one corner and one in each of the others — pink carnations and clusters of small yellow and violet flowers. The edges of this handkerchief square are rolled.

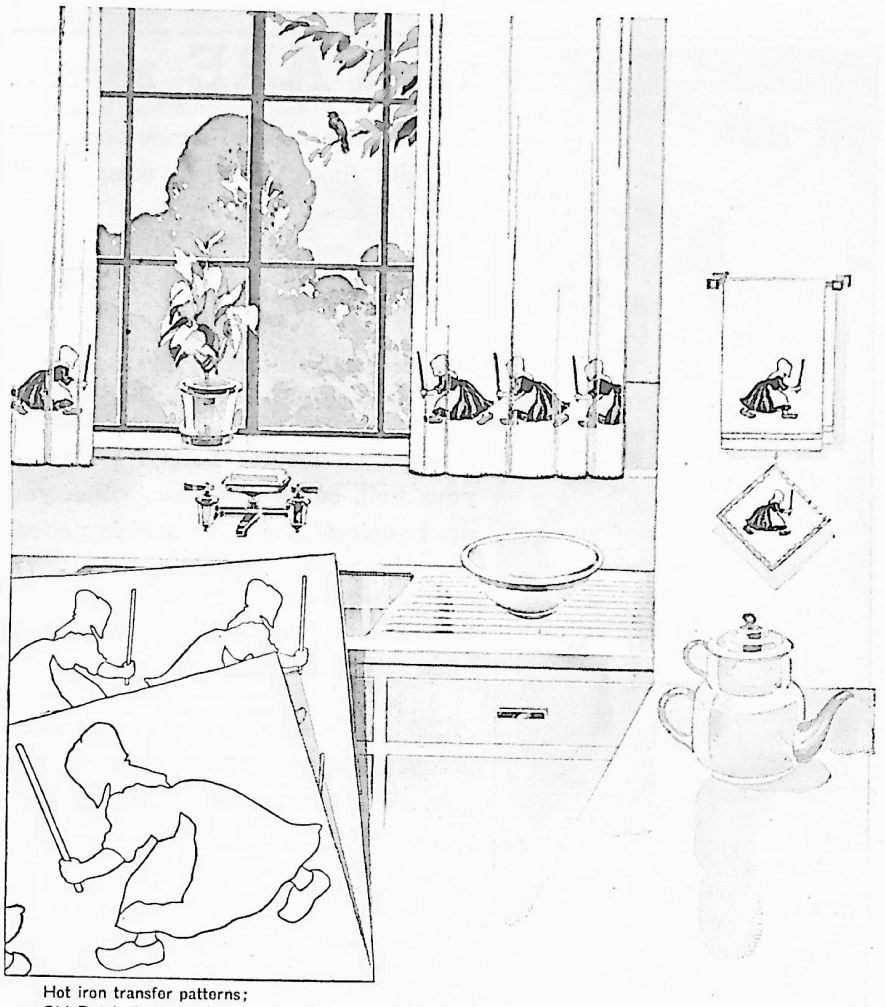
SINCE this is a season of hand-embroidered undies, this opportunity should not be overlooked by the needleworker. The set illustrated is ornamented with tiny shaded pink rambler-roses and blue lazy-daisy leaves with run-in stems, all done with three threads.

As one works with the shaded floss, just as it comes when the skein is cut in the usual manner, some of the roses will be light and others dark, and can be distributed just as the worker pleases,



always using the darkest end of the thread at the center of the rose. Rambler, or button, or raised, roses, as they are variously called, are formed by first working a raised satin-stitch dot in the center and then circling round it spirally from left to right with rather long overlapping outline stitches to form a raised surface.

This set consists of a slip, No. 35 - 6 - 12, with a bias-cut front and bodice top, panties, No. 35 - 6 - 13, with a gusset crotch, and a wrap-around bandeau, No. 35 - 6 - 14, with strap ends that fasten in the front. Following the prevailing mode, only one leg of the panties is embroidered. Edges may be either bound with light blue silk bias-fold or lace-trimmed. Both styles of finish are featured. The body material is the rayon flat-crepe.



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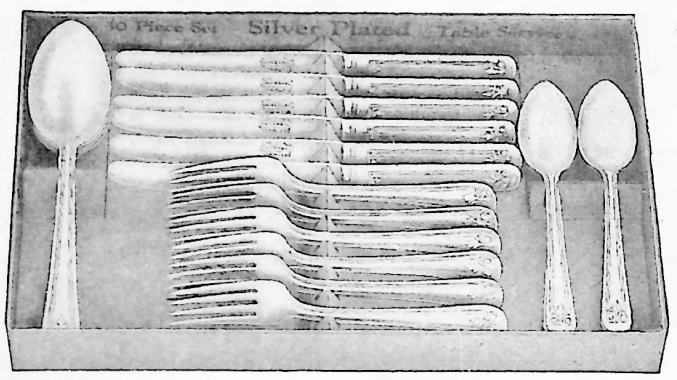

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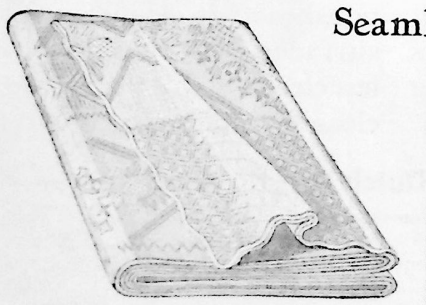
This is the famous Universal silverware made by Landers, Frary and Clark. Never before have they offered such a bargain. Here we give you thirty pieces, including silver-plated knives with stainless steel blades, all packed in a fancy gift box, and sent for this small club of subscriptions. No matter how much tableware you have you certainly will have a place for this bargain lot. Perhaps never again will we be able to make such an offer. Certainly not after prices advance. The set consists of six stainless knives, six medium forks, twelve teaspoons and six tablespoons. Order by name and by **Gift No. 4171.**



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This is one of those lustrous rich-looking spreads which will excite the comment of all who see it. It is indeed a beauty, and will add loveliness to any bedroom. It is 80x105 inches (double bed size), which is just right to cover both bed and pillows. It is made of rayon interwoven with cotton to make an exquisite Jacquard design. This rayon bedspread is seamless and has scalloped edges. A product of one of the best mills in the country. State choice of rose, blue, gold, green or lavender. Order by name and by **Gift No. 4005.**

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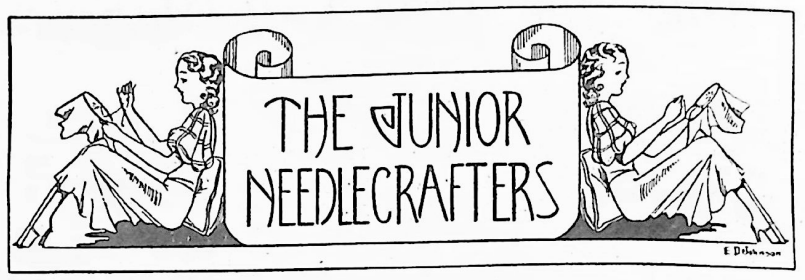

An Embroidery Club for Girls

CONDUCTED BY CONSTANCE EVELYN

No. 35 - 6 - 35. June Bells for Gift Sachets

DEAR GIRLS: June again, and everywhere girls are graduating, or announcing their engagements, or perfecting wedding plans, or sending invitations for the first outdoor party of the season.

If you are one of the many who are selecting gifts for graduate, hope-chester or bride, I know you will want to make one of the clever enclosure sachets to go with your offering, particularly if it is that kind of personal gift, like household linens, lingerie and accessories that can seem so much daintier with an addition of this sort tucked away among its tissue wrappings. The daintiest enclosure sachet I've seen in many months is the "chime" of June bells (No. 35 - 6 - 35) which the artist has sketched for you. There are three of them, each made of a pastel shade of organdy — yellow, pink and blue — embroidered daintily with bands of pink forget-me-nots and green daisy-stitch leaves. The two halves of each bell are buttonholed together

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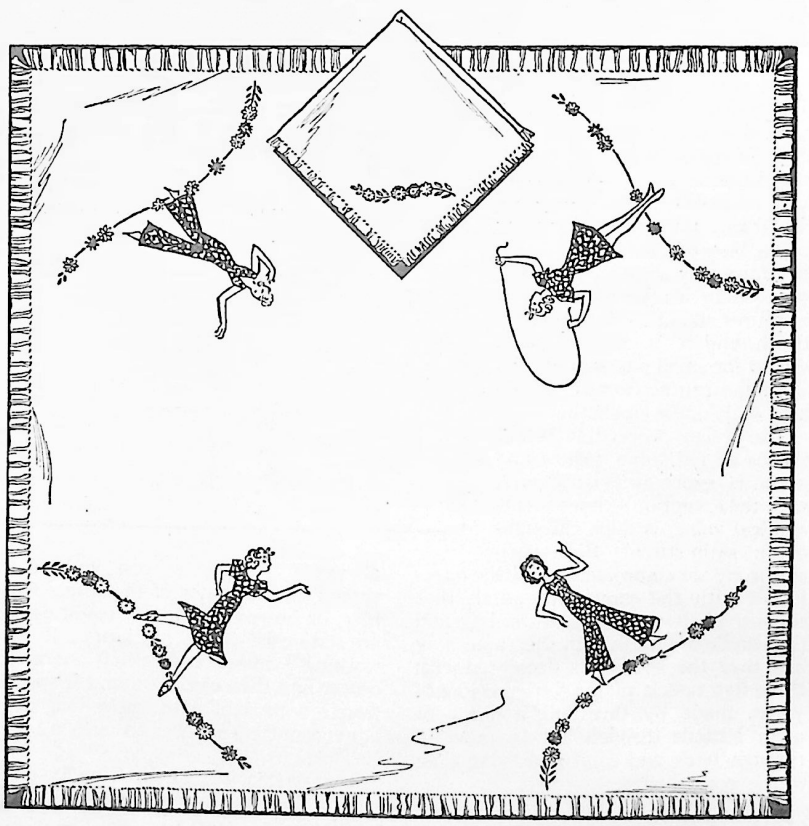
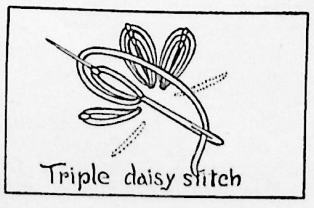


No. 35 - 6 - 36. With June will come the first of the season's picnics, and you'll need such a practical eating-set as this. Junior Needlecrafter Club hostesses will find it just as attractive for their summer porch and beach parties



No. 35 - 6 - 37. You can make yourself a hostess apron in just a little while if you depend largely on daisy stitch and appliqué bands for decoration. While this does not match the picnic set, it is enough like to be used with it

Continued from page 12

JUNE is an exciting month anyway you look at it, what with clover and roses, green peas and asparagus, strawberries and cherries, brides and girl graduates, the preserving and canning season commencing along with other commencements, and summer getting well under way.

Last month we were healthful; this month we shall entertain and be a bit gay, with a serious thought for wisely hoarding some of June's plenty in our preserving closet for the winter that is sure to follow. We have revised the Canning Directory, a four-page leaflet telling you various sources for getting the best of canning and preserving directions and also giving a few brief pointers on this work, with a couple of canning tables for detailed timing and preparing of foods for the can. June is more for preserving than canning. Though asparagus, peas and cherries all can well.

JUNE entertaining must have fresh fruit ice creams, sherbets and special cakes, whatever else is offered. Here are a few specialties of the season, economic, unusual and delicious:

Pantillon's Fresh Cherry Cake

½ cup sugar
½ cup shortening
4 eggs separated
½ cup toasted bread crumbs
½ teaspoon cinnamon
1 cup cake flour
2 level teaspoons baking powder
¾ cup pitted cherries, halved
½ teaspoon grated lemon rind

Cream butter and sugar, adding the beaten egg yolks, bread crumbs and cherries. Beat the egg whites till stiff (with a pinch of salt). Add to the flour the baking powder, grated rind and cinnamon and sift into the first mixture alternately with the beaten egg whites. Bake in a three by eight by two inch greased and floured pan or in a loaf cake tin, at 325 to 350 degrees F. for thirty to forty minutes. Invert on an open grid and cool for an hour, then frost top only with the cherry icing made by stirring into three cups of confectioner's sugar a teaspoon of lemon juice and enough cherry juice to spread. (When the cherries are halved add two tablespoons of sugar to them and let stand to draw the juice, draining well to obtain liquid for the frosting.)

Red or black cherries should be used and some of the large, sweet canned varieties may be substituted for the fresh, providing juice without sugaring.

Hist! An Original Chocolate Cake

"Something out of the ordinary line of chocolate cakes," writes the retired French pastry chef who originated this cake. "It is my own combination and I have to make it every Sunday for the family." That is a double recommendation. Its special feature is that it is very moist and we all know what that means in a cake. It is especially warned not to overbake it.

Recipe

¼ pound semi-sweet milk chocolate
½ cup butter
½ cup sugar
4 eggs separated
1 tablespoon sugar
1 teaspoon vanilla extract
1 cup cake flour
1 teaspoon baking powder

Melt chocolate and butter in double-boiler; cream sugar and egg yolks to a lemon color, adding the vanilla extract. Beat the whites of eggs with a pinch of salt, until stiff and add to the yellow batter alternately with the flour sifted three times with the baking powder. Bake at 350 degrees F., in two layers using nine-inch pans (time about twenty-five to thirty minutes, test). If bitter chocolate is used increase sugar to five tablespoons.

When cool put together with the following vanilla cream frosting and cover whole cake with your favorite chocolate icing.

Vanilla Cream Filling

Mix one cup of four X confectioner's sugar with enough heavy cream to spread and flavor with half a teaspoon of vanilla.

Ideal cakes to go with the fresh-fruit ice creams and sherbets are small frosted cup-cakes, macaroons, pound or sponge cake, angel or sunshine cake rather than the richer layer cakes. This quick strawberry frosting; or white frosting thickly sprinkled with moist cocoanut before it is set; or these cocoanut macaroons are quite perfect for this purpose:

Quick Strawberry Frosting

2½ cups confectioner's sugar
¼ cup sweetened condensed milk
¼ cup strawberry pulp
1 tablespoon lemon juice

Combine the sifted sugar with the milk. Mash strawberries and put through a coarse sieve to get four tablespoons of pulp and add with the lemon to the sugar mixture. Beat until smooth and spread on the cold cakes. This amount will cover top and sides of a loaf, or eighteen cup cakes, or tops of two nine-inch layers.

Cocoanut Macaroons

2 cups moist shredded cocoanut
2 egg whites
1 teaspoon flavoring
½ cup sweetened condensed milk

Mix cocoanut and milk, flavor with vanilla, lemon or orange as desired. Fold in the stiffly-beaten egg whites and drop from tip of a dessert spoon onto a buttered baking sheet, leaving an inch between the cakes. Bake in a moderate oven (350 degrees F.) until a very light brown. You could eat these without

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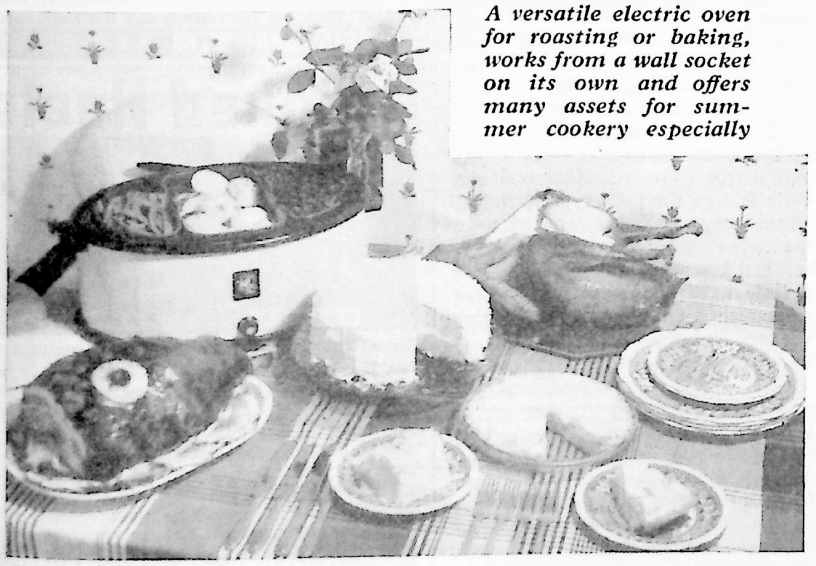

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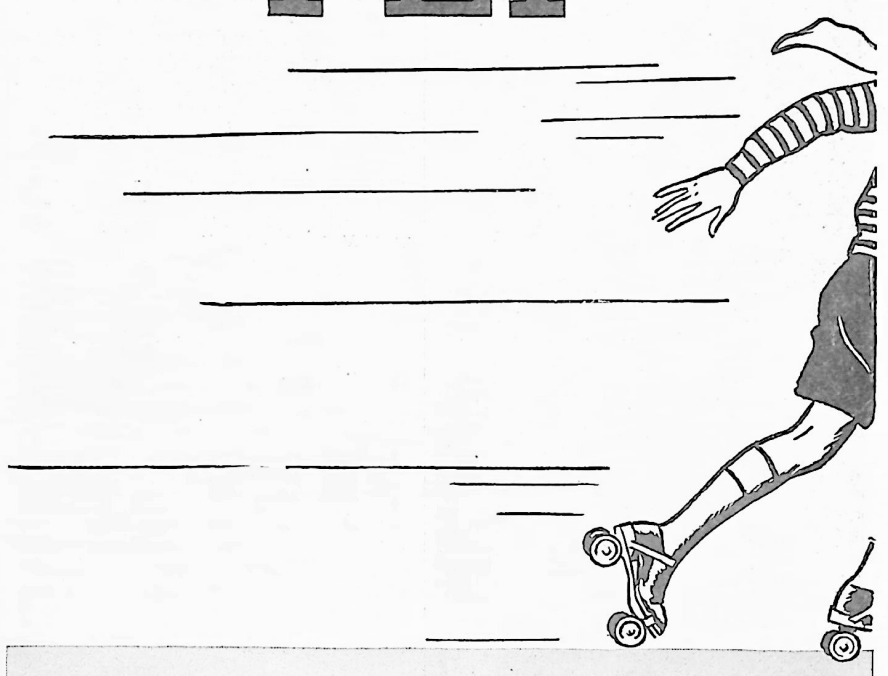

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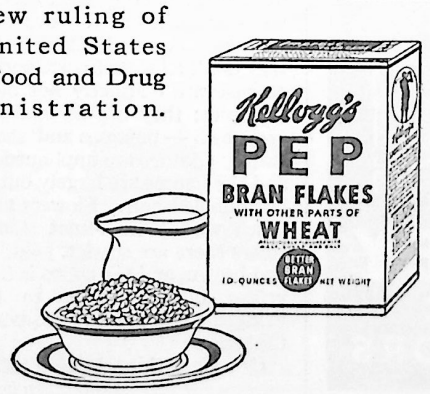

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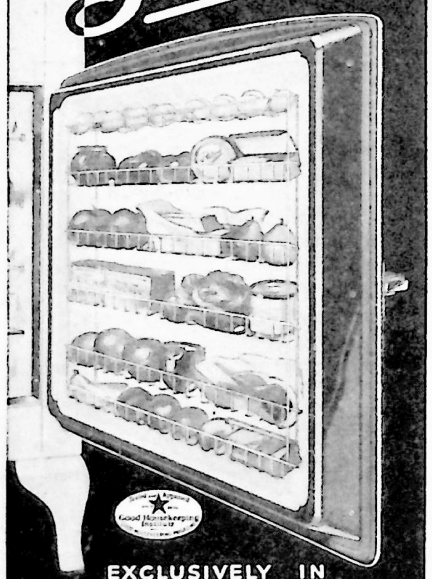


EXCLUSIVELY IN CROSLEY ELECTRIC REFRIGERATORS

News Flashes

Concluded from page 13

a strip of border, as shown on the chart. Make a dart on either side of the front piece (B) to give ease through the bust and then attach the two pieces left on the border strip for the side backs, turning the edges and hemming flat with catch-stitch.

For a trimming finish and a band for the back of the neck, make a wool rope of spool knitting, as for a child's reins. The shorts may be either of navy cotton, such as heavy ribbed piqué, or of wool jersey and the spool rope done in two rounds of red and two of navy. The stores are selling separate machine-knit trunks that would be attractive with this halter top.

For a beach jacket to wear with this, take a large sized bath towel, cut it in half across the width and then cut one piece straight down the center to form the fronts. With heavy red crochet-cotton blanket-stitch along the raw edges and down the selvages of the back width, leaving the selvages of the two half-widths for the front opening. Next work a row of treble crochet into the loops of the blanket-stitching. Then across the shoulders and down the sides from the underarms make a third row of four-chain loops caught to every third stitch of the second row with a double crochet stitch, and lace the three sections together through the crocheted loops with a contrasting cord.

Beach sandals to match may be crocheted in stripes across the vamp, laces to wind around the ankles being attached to a band running around the heel. And to complete the ensemble there may be a beach bag made of two striped dish towels in bright colors. Crochet the edges together on three sides and sew the top to two rods.

THERE are many ingenious uses for crochet. Another popular idea is crocheted jackets for iced-tea glasses. They are made by crocheting a solid round mat the size of the base of the glass in the double crochet stitch, using white cotton and finishing with a single round of red at the edge. Break thread and starting again with white work a round of upright stitches into those of the last round of white and crochet up from the base, holding the work in so that it fits snugly on the glass. Red and white cotton can be used alternately to make a striped design. This jacket should extend to a point just short of half way up the glass. It makes an attractive cover and helps to keep the furniture free from water rings.

Concluded from page 16

with a layer of sachet-sprinkled wadding between, and then strung on a length of narrow satin ribbon, white preferred, by the buttonholed loops worked at the top. You will probably want to arrange the bells on the ribbon very much as they are pictured. and a few tacking stitches will hold them in place on the ribbon as well as against each other. Try tucking these June joy-bells into the gift hankies and stockings and dance sets and household linens you are giving the graduates, fiancees and brides whom you know.

BUT let's get back to June, and get ready for a picnic! You know, of course, that an abundance of good things to eat, good company, fine weather, and lovely surroundings make any picnic ninety-nine percent perfect; but the important one percent that makes complete perfection is the way the food is served on that fine day in those beautiful surroundings to that good company! A picnic is the last place in the world to look for what we call "style"; but, after all, don't the plates of sandwiches, the platters of salad, the bottles of olives and the baskets of cake look more appetizing when spread on a gay cloth? Of course they do! That's why I picked a picnic set (No. 35 - 6 - 36) for you to embroider.

It's such an easy and fascinating design that I know you'll have as much fun embroidering it as you will using it, and it will be finished almost before you know it. All four of the girls in the corners of the unbleached-cotton cloth wear old-fashioned flowered calico frocks — only they don't all wear frocks, and what they do wear are distinctly not oldfashioned costumes; they are as modern as your very own — pajamas and shorts among them. Clothes are appliqued by felling, and the figures are largely outlined, with buttonholed hair. Flowers are in daisy stitch with French-knot stamens. For colors there are scarlet, gold, blue, green and brown, and the calico is the red-and-yellow oil-print type to harmonize. Fringed edges are an adequate finish for the set.

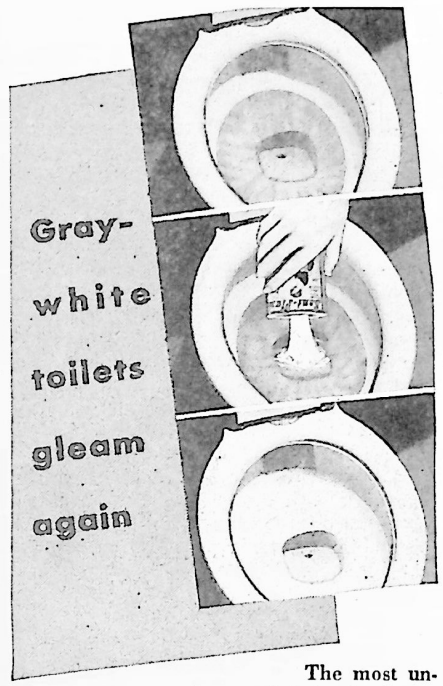
Of course, this set doesn't have to hide in a linen closet between picnics. It can go along in the car to the pavilion where you will stop to eat lunch from a rustic table; or it can just come out on the porch any afternoon for tea with the Junior Needlecrafter Club when you are hostess.

When you serve at home, you will probably want an apron — so why not pick one that you can use with the picnic set if you want to, as well as without it? A smartly decorative little model that ties on at neck and waist has a yoke, a pocket and a bottom-skirt band of appliqued calico, and stiff little daisy-stitch posies in harmonizing colors for added decoration.

THE flowers on this apron (No. 35 - 6 - 37) are large enough to give you a chance to use an interesting variation of daisy stitch, made as in the sketch. To make this "daisy filler," you simply make a small daisy stitch at the stamen end of the petal. Outside that you make another, and another beyond that, making as many as are required to fill the length of the petal, each one ending directly below the previous one, and the ends going in and out of practically the same holes each time so that the sides of the stitch lie snugly against each other. If you have learned to do "tree stitch," which we had in a lesson some time ago, you will at once notice the similarity between it and the daisy filler — as well as the differences. Tree stitch starts at the opposite end of the leaf or petal in just the same way, and continues in open daisy stitches down the sides of the space to be filled instead of being taken back each time to the starting point. Tree stitch is primarily a leaf stitch and daisy filler is used first of all for petals.

Needlefully yours,
Constance Evelyn.

If you want my suggestions for forming and conducting a Junior Needlecrafter Club in your community, write me for them, enclosing a three cent stamp. Address me, Constance Evelyn, care of Needlecraft Publishing Company, Augusta, Maine.



The most unpleasant job in the house becomes one of the easiest! Sani-Flush takes all the rubbing and scrubbing out of cleaning toilet bowls. Just sprinkle a bit of Sani-Flush in the bowl (directions on the can), flush the toilet, and the porcelain sparkles like new. Stains and incrustations disappear. Odors go.

Sani-Flush is made especially to clean toilets. It purifies the hidden trap that no amount of scrubbing can reach. Sani-Flush is handy and economical. *It also cleans out automobile radiators (directions on the can).* Sold by all grocery, drug, and hardware stores—25c. The Hygienic Products Company, Canton, Ohio.

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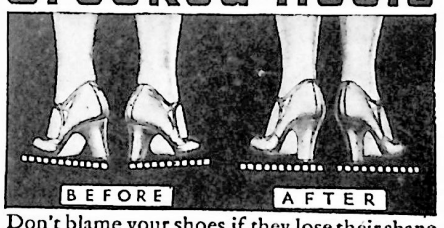
Crooked Heels



Don't blame your shoes if they lose their shape and the heels wear crooked. It is the *way you walk*—the weight of your body is *off balance*. Dr. Scholl's WALK-STRATES correct this fault by equalizing the body's weight. They stop strain on the ankles; keep your shoes smart and trim; save on repairs. Easily attached in any shoe. Sizes for men and women. Sold by all drug, shoe and dept. stores—only 35¢.

Dr Scholl's Walk-Strates

Concluded from page 17

cooking almost; do not bake too long or they will be hard and lack the macaroon texture.

Sherbets, Ice Cream et al

And now let us consider the sherbets and ice creams; strawberry ice cream there must be, and orange and pineapple ices or sherbets are perfect with the cream or alone.

The condensed milks are like a light cream, less rich but give a creamy texture, due to the fact that the fat globules are broken up and blended and carry their own sugar. You can use all cream and lessen sugar if you are lucky enough to have it, but these recipes offer an economic and delicious variant. They may be made in a freezer or in the automatic refrigerator, in the latter case the amount is somewhat smaller and fewer strawberries are used; especially convenient for quick, family use.

Fresh Strawberry Ice Cream

(1½ quarts by freezer method)

1 quart crushed ripe strawberries
1½ cups sweetened condensed milk
1 cup thin cream
1 cup cold water
Sugar to taste
1 teaspoon flavoring (optional)

Blend the condensed milk, cream and water, add the crushed strawberries, sweetened to taste, remembering that the milk sweetens also but that sweetness "freezes out." Be sure that the sugar is well dissolved. You may add a little lemon, orange or vanilla extract if desired. Much depends on the flavor and sweetness of the berries. Place in a two-quart freezer and freeze, remove dasher and pack in ice and salt for an hour or more to ripen after freezing.

Strawberry Ice Cream from the Refrigerator

1 cup strawberries
1 cup whipping cream
¼ cup confectioner's sugar
⅔ cup sweetened condensed milk
½ cup water
½ teaspoon almond extract

Blend milk and water. You may substitute a quarter cup of grenadine for half of water to increase color. Crush and sweeten strawberries and allow to stand ten minutes before adding to the diluted milk. Chill. Whip cream to a custard, not too stiff, and fold it into the chilled mixture. Taste again to be sure sweetness is right as berries vary widely. A very little flavoring extract may be added last — lemon, orange, vanilla or the one listed. Place in freezing unit in pan and when frozen to a thick mush remove, scrape down sides and beat till smooth. Return to freezing unit and leave until frozen. Six portions.

Lemon-Orange Sherbet

2 cups orange juice
¼ cup lemon juice
1¼ cups cold water
1 teaspoon gelatin
1 egg white
1 cup sugar
½ cup boiling water

Sprinkle the gelatin on the cold water and let stand for five minutes. Add boiling water and sugar to gelatin and stir till both are dissolved. Add the fruit juices, stir, allow to cool and pour into freezing tray. Set control at highest point, and when sherbet is mushy remove from freezing unit, scrape down sides and bottom of tray and beat until fluffy. Fold in the beaten egg white, return to freezing unit and freeze. Turn back the cold control half way to hold. If kept at greatest cold too long it may be icy.

Pineapple Sherbet (Freezer)

2½ cups crushed pineapple
1¼ cups sweetened condensed milk
1 cup water
4 tablespoons lemon juice
Orange juice

Combine the lemon juice, water and crushed pineapple. Blend with the condensed milk and place in freezer. Let stand to ripen in ice and salt for an hour after it is frozen and the dasher removed. Makes a quart and a half. Orange flavor always brings out pineapple, and half a cup of orange juice and only half a cup of water will prove delicious.

WITH these cakes and frozen dishes at your command you may give any kind of a buffet, adding only sandwiches, a cold beverage, and black coffee, with the usual dishes of salted nuts, olives and candies. This type of supper, luncheon or high tea is always successful in June time and is easily served as a buffet for a large number. For a smaller, seated party the problem is slightly different. Here a jellied soup and a salad or some hot creamed dish or casserole, with hot rolls or sandwiches, precedes the frozen dessert, cake and black coffee, and again a suitable menu is provided.

The Canning Calendar

LIKE the gardener, the housekeeper who intends to have a full crop of preserves, jellies and canned fruits and vegetables for next winter, must keep an eye on the calendar or the season will run away with her, and something will be missed. June is the height of the season in most localities for strawberries and cherries, peas and asparagus, with strawberries leading. Since this berry makes the best of jams bar none, and the poorest of canned fruit and will not jell at all, except with the valiant aid of the pectin preparations, why not put it up at its best as jam?

Old Methods and New

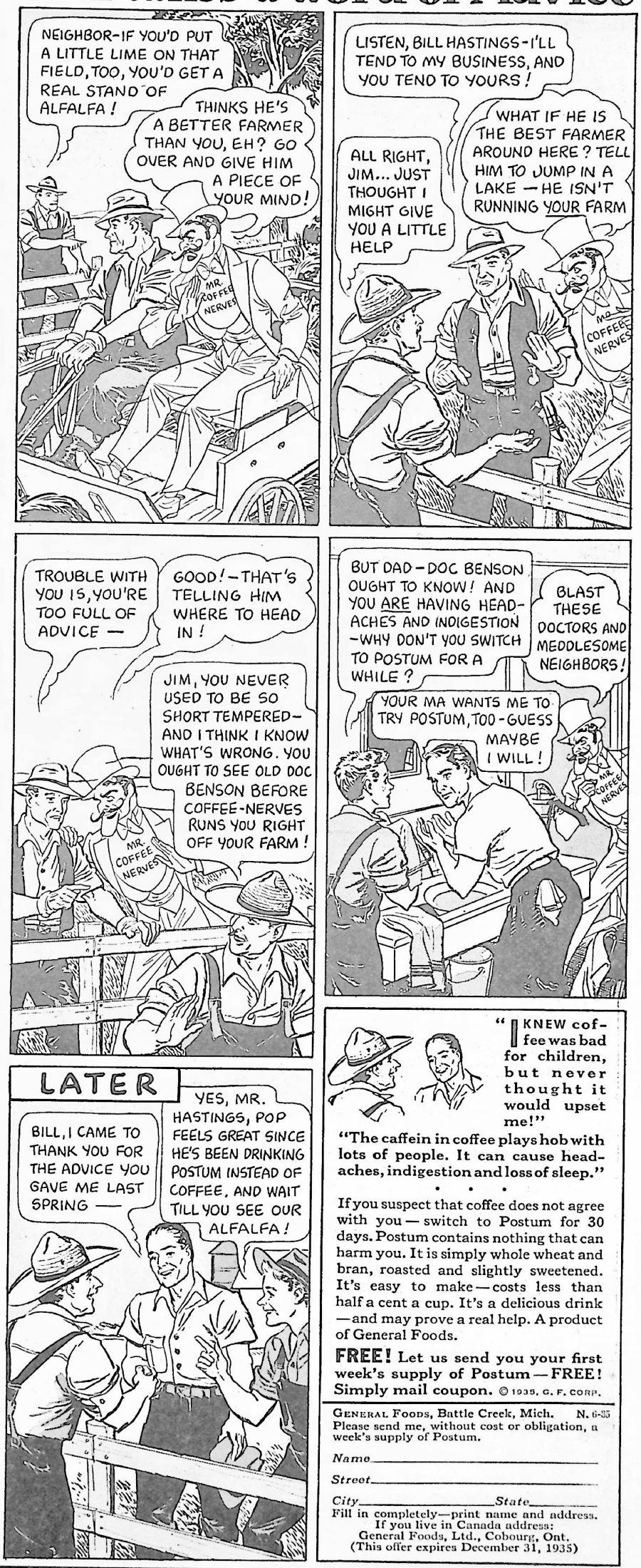
You may use the quick-boil, one minute pectin method; you may add crushed berries to an equal amount of sugar by weight with a little water to start the heating and boil long and gently for a different type of oldfashioned jam; you may preserve them by the sun method under glass; you may cook down the smaller berries with sugar, crush and strain, and then simmer the whole large berries in this juice, for a company preserve of rare merit.

THE commercial fruit pectin now comes in improved form, looking like gelatin instead of in liquid form in bottles. It is combined with citric acid, dextrose and cane sugar. Jellies or jams to the amount of seven glasses can be produced in fifteen minutes, after the fruit is prepared. You use more sugar but you get more jelly and the flavor is fresh and delicate, not caramelized, owing to the short boiling. A wonderful help if the garden is getting ahead of you or someone presents fruit unexpectedly; or you are a wage-earning housekeeper and do your preserving at nights or on a Saturday afternoon. (Details next month).

A Thumbnail Canning Directory

THIS four page leaflet has been revised to date and will be sent to you on request for a three-cent stamp to cover postage. It is not a treatise on canning but gives you lists of approved canning appliances, jars, rings, etc.; a valuable list of governmental, editorial, and commercial bulletins on canning and preserving, and how you can obtain them; and two detailed tables for the preparation, temperatures, and time of processing canned vegetables and fruits. It's worth a stamp and will be a good curtain raiser for your summer's canning and preserving campaign.

Jim takes a word of Advice


NEIGHBOR-IF YOU'D PUT A LITTLE LIME ON THAT FIELD, TOO, YOU'D GET A REAL STAND OF ALFALFA!
THINKS HE'S A BETTER FARMER THAN YOU, EH? GO OVER AND GIVE HIM A PIECE OF YOUR MIND!
MR. COFFEE NERVES
LISTEN, BILL HASTINGS-I'LL TEND TO MY BUSINESS, AND YOU TEND TO YOURS!
WHAT IF HE IS THE BEST FARMER AROUND HERE? TELL HIM TO JUMP IN A LAKE — HE ISN'T RUNNING YOUR FARM
ALL RIGHT, JIM... JUST THOUGHT I MIGHT GIVE YOU A LITTLE HELP
Mr. COFFEE NERVES
TROUBLE WITH YOU IS, YOU'RE TOO FULL OF ADVICE —
GOOD! — THAT'S TELLING HIM WHERE TO HEAD IN!
JIM, YOU NEVER USED TO BE SO SHORT TEMPERED — AND I THINK I KNOW WHAT'S WRONG. YOU OUGHT TO SEE OLD DOC BENSON BEFORE COFFEE-NERVES RUNS YOU RIGHT OFF YOUR FARM!
MR. COFFEE NERVES
BUT DAD — DOC BENSON OUGHT TO KNOW! AND YOU ARE HAVING HEADACHES AND INDIGESTION — WHY DON'T YOU SWITCH TO POSTUM FOR A WHILE?
BLAST THESE DOCTORS AND MEDDLESOME NEIGHBORS!
YOUR MA WANTS ME TO TRY POSTUM, TOO - GUESS MAYBE I WILL!
Mr. COFFEE NERVES
LATER
BILL, I CAME TO THANK YOU FOR THE ADVICE YOU GAVE ME LAST SPRING —
YES, MR. HASTINGS, POP FEELS GREAT SINCE HE'S BEEN DRINKING POSTUM INSTEAD OF COFFEE, AND WAIT TILL YOU SEE OUR ALFALFA!

"I KNEW coffee was bad for children, but never thought it would upset me!"

"The caffein in coffee plays hob with lots of people. It can cause headaches, indigestion and loss of sleep."

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If you suspect that coffee does not agree with you — switch to Postum for 30 days. Postum contains nothing that can harm you. It is simply whole wheat and bran, roasted and slightly sweetened. It's easy to make — costs less than half a cent a cup. It's a delicious drink — and may prove a real help. A product of General Foods.

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Fill in completely—print name and address.
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General Foods, Ltd., Cobourg, Ont.
(This offer expires December 31, 1935)

MODEL No. 2763 is charming for the more matronly figure. A crepe silk print made the original. It is designed for 36 to 48 inches bust-measure. To make it in the 36-inch size will require 4 yards of 39-inch material, with ¼ yard of 18-inch contrasting

A VERSATILE style — No. 2733, and you can match your hat and gloves to your frock. The main view shows it with caped sleeves; for active sports, make it sleeveless, and for town wear with its detachable cape. It is designed for 12 to 20 years. To make in 16-year size will require 3¼ yards of 39-inch material

HERE'S the new sports dress, No. 2771, with "shirtwaisty" look. Materials in which it is especially nice are seersucker, piqué in plain or print, pastel linens, and tub silks. It is designed for 14 to 18 years, and for 36 to 40 inches bust-measure. To make in the 16-year size will require 3⅜ yards of 39-inch material

A JACKET dress is ideal for casual day wear. While the original, No. 2752, chose a rough crepe silk print, plain rough or flat crepe and cotton prints are also suitable. It is designed for 14 to 18 years, and for 36 to 40 inches bust-measure. To make the dress in the 16-year size will require 4 yards of 39-inch material, with ⅝ yard of 35-inch contrasting

THIS cute dress, No. 800, with its smart sophisticated lines will be adorable for young daughter. It can have wee puffed sleeves or a caped shoulder. It is designed for 8 to 14 years. To make the dress in the 8-year size will require 1½ yards of 39-inch material

A PARTY dress for tiny daughter — No. 879; she'll love it. It's such a dainty and easy-to-make little model. For it you choose such dainty sheer cottons as organdy, dotted swiss or dimity, voile prints, or crepe de Chine. The dress is designed for 2 to 6 years. To make in the 4-year size will require 1⅞ yards of 39-inch material, with 1½ yards of 1-inch ribbon

All patterns, 15 cents each. Latest Fashion Book, postpaid, 10 cents. Address Needlecraft Magazine, Augusta, Maine

With Slimming Lines

DRESS No. 3001 is a trim-looking little tailored model with much feminine charm. The vest and soft revers disguise undue bodice breadth and give smart contrast. It is designed for 36, 38, 40, 42, 44, 46 and 48 inches bust-measure. To make it in the 36-inch size will require 3¼ yards of 39-inch material, with 1⅛ yards of 39-inch contrasting.

Charming House Frock

THIS attractive cotton-print home frock, No. 3029, is a particularly welcome model at this season of the year. It may be worn for porch and marketing as well. It is designed for 36, 38, 40, 42, 44, 46 and 48 inches bust-measure. To make it in the 36-inch size will require 3¼ yards of 39-inch material, with 1¼ yards of 39-inch contrasting.

Perfect for Mature Figure

HERE'S a charming crepe-silk print dress that flatters the not so slim figure. It has the popular caped shoulders. The skirt fits slimly through the hips. Style No. 3031 is designed for 36, 38, 40, 42, 44, 46 and 48 inches bust-measure. To make it in the 36-inch size will require 3¾ yards of 39-inch material, with ¼ yard of 18-inch contrasting.

"In no other napkin can you find these 3 exclusive Kotex features"

● In intimate chats, thousands of women have told me about the faults they find with ordinary pads. So, as one woman to another, I want to explain to you how the new Kotex solves every annoying problem in sanitary protection.

Genuine Kotex gives greater comfort and security because it offers 3 features of which no other napkin can boast. Here you can learn about them. And now, with Kotex costing so little, there's really no economy in buying any other kind.

Mary Pauline Callender
Author of "Marjorie May's 12th Birthday"

CAN'T CHAFE . . .

To prevent all chafing and all irritation, the sides of Kotex are cushioned in a special, soft, downy cotton. That means lasting comfort and freedom every minute Kotex is worn. But, mind you, sides *only* are cushioned . . . the absorbent center surface is left free to do its absorbent work safely.

CAN'T FAIL . . .

There is a special center layer in the heart of the pad. It has channels that guide moisture evenly the whole length of the pad—thus avoids accidents. And this special center gives "body" but not bulk to the pad in use . . . makes Kotex keep adjusting itself to every natural movement. No twisting. The filler of Kotex is actually *5 times* more absorbent than cotton.

CAN'T SHOW . . .

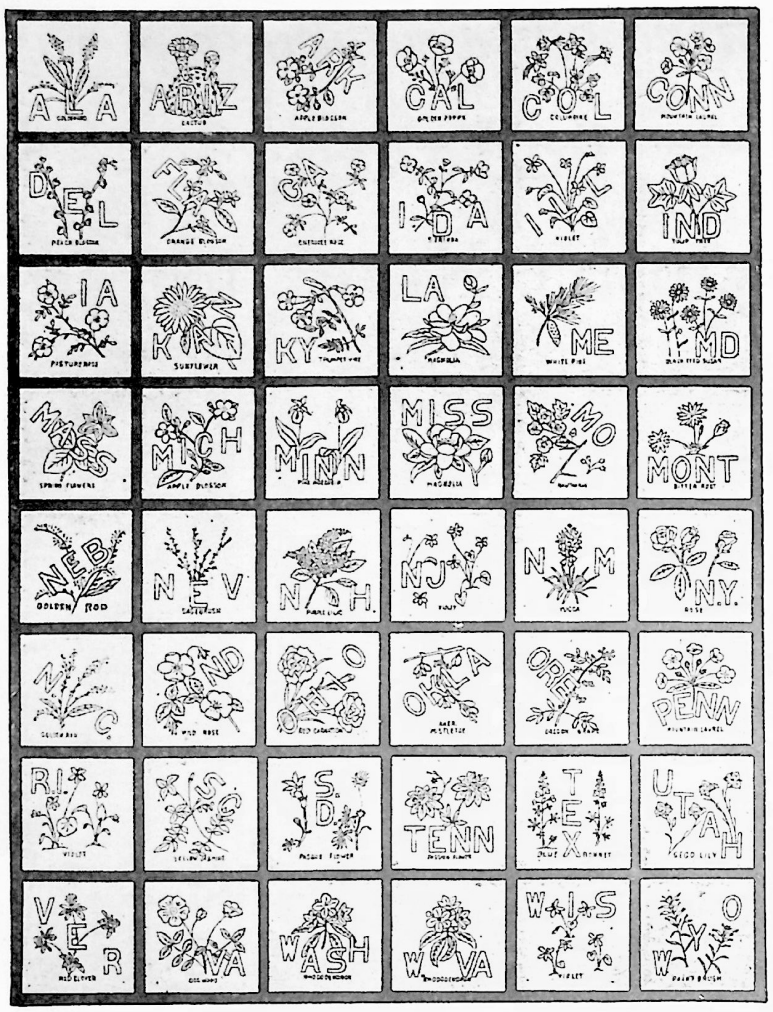
Now you can wear what you will without lines ever showing. Why? Kotex ends are not merely rounded as in ordinary pads, but flattened and tapered besides. Absolute invisibility always. No "give away" lines or wrinkles or "bunches."

WONDERSOFT KOTEX

NEW ADJUSTABLE BELT REQUIRES NO PINS

No wonder thousands are buying this truly remarkable Kotex sanitary belt! It's conveniently narrow . . . easily adjustable to fit the figure. And the patented clasp does away with pins entirely.

Try the New Deodorant Powder Discovery . . . QUEST, *for Personal Daintiness*

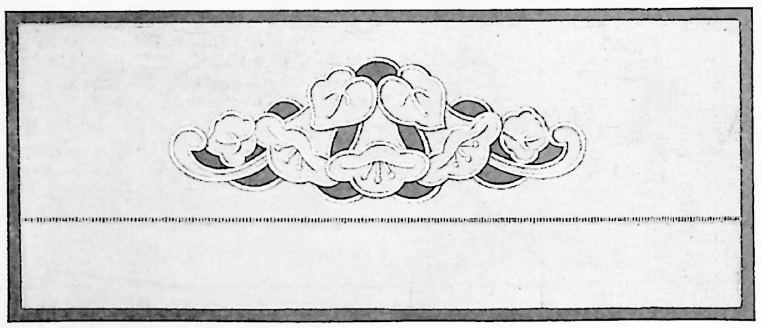


Forty-Eight 9" State-Flower Blocks $1.59 Post-paid enough for a large size quilt. Only

With everybody making quilts, and more quilts, we know you long for something new and entirely different and for your sake we offer the 48 State Flowers, each stamped on 9-inch fine, strong white muslin blocks. Each block has a State name and the flower of State choice upon it just like the illustration above. An instruction sheet is sent with each ord r of 48 blocks.

A fascinating quilt for a large size bed is made by setting six blocks across and eight blocks up and down, with three-inch strips of colorfast cloth set between blocks both ways and a border or binding as desired. Price per set of 48 blocks, including instructions, **$1.59 postpaid.** Floss in the correct shades for working, 70 cents. Fast-color percale for setting blocks together, choice of rose, blue, orchid, Nile or maize, price per yard, 25 cents. Order by **No. 749N.** Send your orders to:

NEEDLECRAFT MAGAZINE, Augusta, Maine



No. 1018N. Pillow Slips. Lovely Morning-Glory pattern in simple cutwork. Design stamped on ready-made pillow slips, 42-by-36 inches, with hemstitched hem. Price per pair, stamped, **69 cents.** Floss to embroider, 24 cents.

Send to NEEDLECRAFT MAGAZINE, Augusta, Maine

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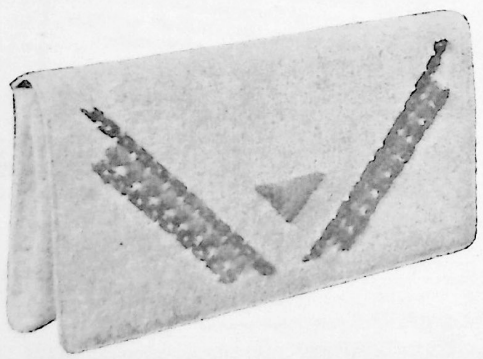
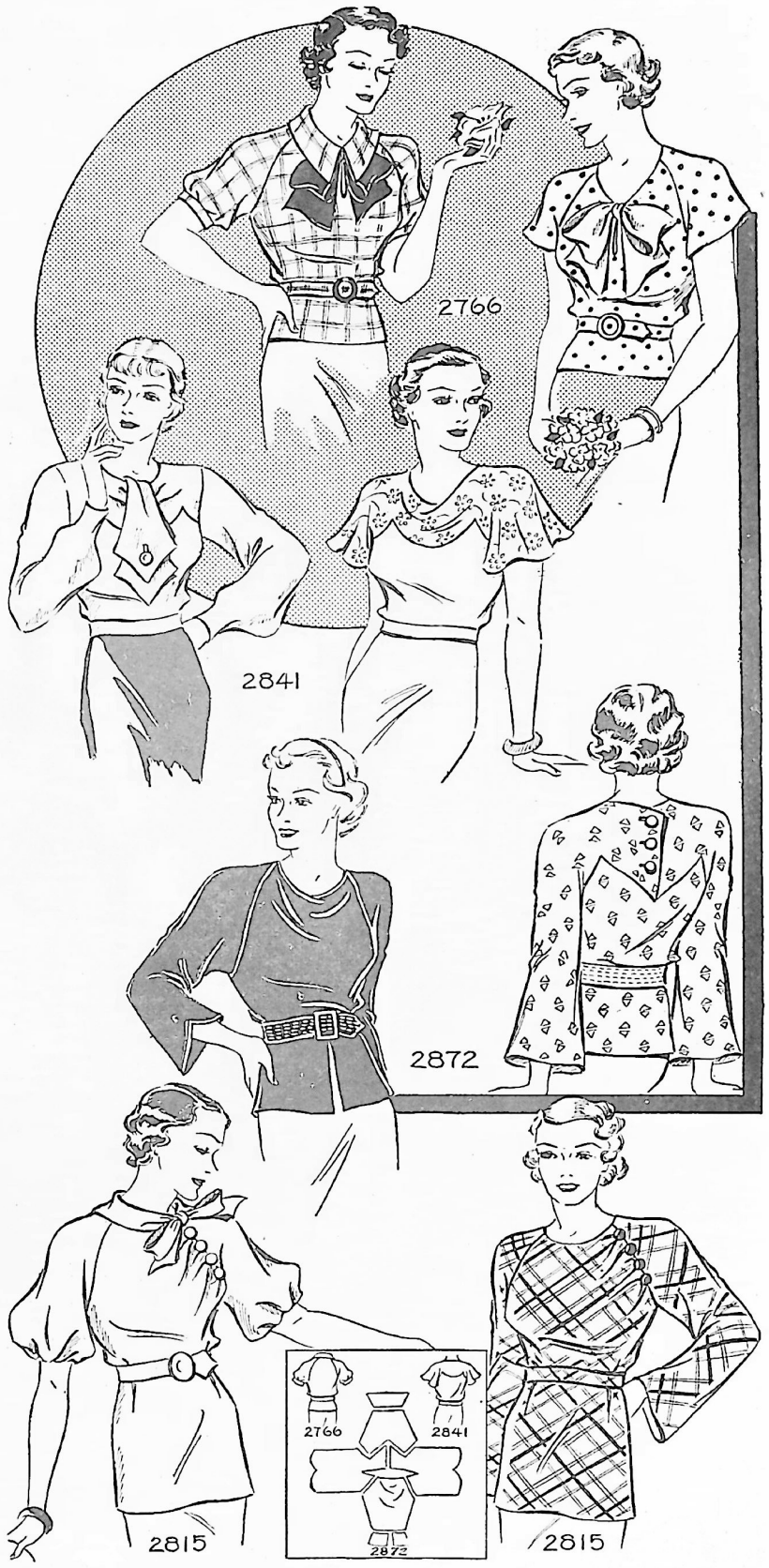


No. 1129N. This envelope purse, 5½x11 inches, stamped and completely made up of homespun crash; lined with fine quality moire rayon; includes change purse and mirror together with sufficient red and black embroidery yarn for working.

No. 1129N. Complete Outfit including working chart and instruction sheet, **$1.79.**

Send to

NEEDLECRAFT MAGAZINE
Augusta, Maine



Simple Smart Blouses

TWO attractive models are included in style No. 2766; both with raglan sleeves. They are designed for 14, 16 and 18 years, and for 36, 38 and 40 inches bust-measure. To make in the 16-year size will require 1¾ yards of 39-inch material, with ¼ yard of 39-inch contrasting for blouse with puffed sleeves; 1½ yards, with ¼ yard contrasting for collarless blouse.

Two Clever Styles

TAKE your choice — the blouse with soft, flattering neckline or the sports model. Style No. 2841 is designed for 14, 16 and 18 years, and for 36, 38, 40 and 42 inches bust-measure. To make in the 36-inch size will require 2¼ yards of 35-inch material for sports type; 1 yard of 39-inch, with ¾ yard of 39-inch contrasting for short-sleeved blouse.

So Simple to Sew

HERE'S a tailored type blouse, No. 2872, with cowl-drape neck, so immensely soft and flattering. And don't you like the youthful buttoned back-closing? It is designed for 14, 16 and 18 years, and for 36, 38 and 40 inches bust-measure. To make in the 16-year size will require 2¼ yards of 39-inch material.

Your New Blouse!

HAVE your way about the neck and sleeves — either model of style No. 2815. Taffeta, silk or satin crepe are suitable. This style is designed for 14, 16 and 18 years, and for 36, 38 and 40 inches bust-measure. To make in the 16-year size will require 2½ yards of 39-inch material for the long-sleeved blouse; 2⅛ yards of 39-inch material for the short-sleeved blouse.

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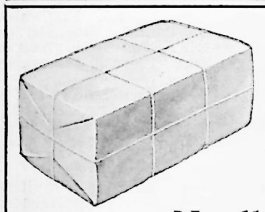
ANCORA 5-68 Hudson, HOBOKEN, N. J.

SILK-VELVET SCRAPS FOR FANCY WORK, Shipped COD. 2 lbs. beautiful Silk or Velvet $1.00; 2 lbs. pretty fast colored prints 69¢. 12 Quilt designs free—
REMNANT STORE, Dept. 167, Carbondale, Illinois.



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NEEDLECRAFT MAGAZINE
Augusta, Maine

Publisher's Statement of Circulation

This is to certify that the average circulation per issue of Needlecraft, The Home Arts Magazine for the six months' period July 1st to and including December 31st, 1934, was as follows:

A. B. C. Net Paid	712,530
Free Distribution	9,646
Total	722,176

Needlecraft Publishing Company,
N. S. Weston, General Manager.

Sworn to and subscribed before me this 11th day of April, 1935. Kathryn F. Larkin, Notary Public, Augusta, Maine. My commission expires Aug. 26, 1937.

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☐ Better Hms.&Gdns., 1 yr.	☐ Pathfinder (Wkly), 1 yr.
☐ Hlywd. Movie Mag., 1 yr.	☐ Screen Play(Movie), 1 yr.
☐ Household Mag., 2 yrs.	☐ Screen Book, 1 year
☐ Open Road (Boys) 2 yrs.	☐ Good Stories, 4 years
☐ True Confessions, 1 yr.	☐ Pictorial Review, 1 year
☐ Country Home, 4 years	☐ Woman's World, 2 years
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NEEDLECRAFT MAGAZINE
Augusta, - - - - - - - Maine

Hostess Linens

Concluded from page 5

As illustrated, it is made of fifty-four-inch material and is finished with a plain two-inch hem. The garden design is a little less than thirty inches across.

All the stitchery is done with six threads of stranded floss in the needle, and as the flowers are buttonholed with shaded floss — pink, blue, yellow and lavender — a variegated color-effect is produced very simply. All the flower centers are marked with a yellow satin-stitch dot, except the yellow ones, which should have green centers. Two shades of green are used for the prim little fences bordering the enclosures.

When doing the flowers, start at a point adjoining the stem, and radiate the stitches evenly from the center so that they do not crowd. There should be little spaces between the stitches along the edge. Couch the stems and work the leaves in daisy stitch in the lighter green and lay the stitches of the central dots opposite to the direction of the stem.

For the fence, first work a row of blanket stitches with the darker green, couch down the long connecting stitches between the stems midway with a stitch of yellow and then close the tops of the stems with "fly" stitch, in reality an open chain-stitch with the ends connecting with the stems of the blanket stitches. This row should be done with the lighter green. When doing the napkins (No. 35 - 6 - 2) work the borders and then turn the edges and hem down along the tops of the blanket stitches.

As the treatment is very sketchy, this design works up quickly and the set will be useful for all sorts of informal entertaining. It can be made either of ivory white linen of rather coarse texture or of the unbleached cotton, which is always in harmony with designs of this sort.

EACH small finger-tip towel is decorated with tiny flowers and a sketchy bit of garden furniture — in one instance a gateway trellis (No. 35 - 6 - 5), in another a bird house (No. 35 - 6 - 3), and in a third a sundial (No. 35 - 6 - 4). Two threads of stranded floss are used and the coloring may be varied to suit the color of the background material which may be preferred.

The towels pictured are orchid and the stitchery is done with three shades of henna-pink, two of blue and one each of yellow, brown and green. On a yellow background lavender could be substituted for the yellow flowers.

Tiny button roses worked round and round in outline stitch in the familiar rambler-rose effect ornament the gateway. The leaves and other flowers of this design are done in daisy stitch and all the lines are outlined.

All the tiny round flowers in the other two designs are buttonholed and the petaled ones are worked in the daisy stitch, same as the leaves, all the flowers being marked with a French-knot center, except the very large daisies, which need a heavier satin dot.

The bird-house roof is green and the support is brown, all outlined except the base of the house, which is satin-stitched. A few rows of outline stitch fill in the bird's body and the beak is henna-red. Brown is also used for the sundial, all except two tiny satin-stitched sections near the center being done in outline.

IN working the nosegay designs on the finger-bowl doilies, the coloring may also be varied to suit the color of the background, if the peach-color organdy used for the models does not suit the individual color scheme. There are three designs, the plan being to choose any two in making up sets of four or two of each design for sets of six.

No. 35 - 6 - 8 has blue and purple pansies interspersed with sprays of tiny henna flowers, feathery brown grasses and green leaves. No. 35 - 6 - 7 has a pink rose and buds flanked by sprays of blue and lavender larkspur, and No. 35 - 6 - 6 is composed of henna-pink cosmos mingled with blue and purple cornflowers and sprays of white "infant's breath."

All the stitchery of these designs is done quite delicately with two threads of stranded floss, being careful because of the transparency of the material not to cross from one motif to another on the back of the work and to fasten the threads with great care.

The pansies, cosmos, cornflowers and the small flowers of the pansy design are all buttonholed with the background material glimpsed between the stitches. The larkspurs are worked in "fly," or open chain-stitch and only the centers of the rose and buds and a few of the more slender leaves are done in satin stitch.

These doilies are made of nine-inch squares of organdy, which after being embroidered and pressed are turned and hemmed to finish about six inches in size, letting the tips of the nosegays extend onto the surface of the hem.

Learn Your Letters

Concluded from page 6

CALICO print and unbleached cotton sheeting are combined in making the crib cover, No. 35 - 6 - 10, the blocks being seamed together in rows, after being decorated with the applied letters. The printed fabric is also used to line the back and bind the edges, and if one wishes, there can be an interlining of cotton batting and both letters and seam lines can be outlined with hand quilting, or the blocks can be tied at the corners like a regulation bed-puff.

The calico pillow case, No. 35 - 6 - 11, is open at both ends, so that the tiny night pillow can be easily slipped into it. Finished with one-inch hems, the size is eleven by fifteen inches.

THIS alphabet can also be used for the making of a Primer with leaves of glazed cambric put together back to back and blanket-stitched along the edges after being lettered by the machine-appliqué process.

For felt pennants for school or college, the letters can be applied in the same manner, or they can be marked on the body of the pennant, backed up with a contrasting color, machine-stitched just outside the outlines and then cut away leaving the lining color exposed in the lettering.

This alphabet can also be used for paper cutouts for poster work, for machine-craft markings on bath mats and towels or for embroidery — covering the space with successive rows of chain or outline stitch. Bath robes, sports sweaters, automobile robes and college cushions may be numbered among the numerous articles which may suitably be marked in this manner, using the letters singly or arranged in monogram fashion as previously suggested.

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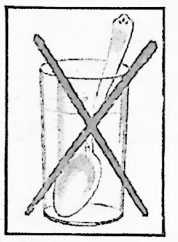

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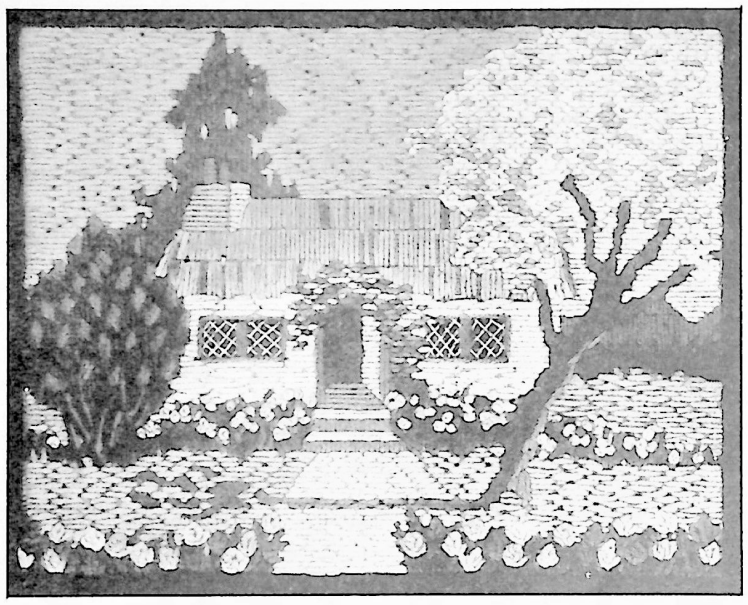

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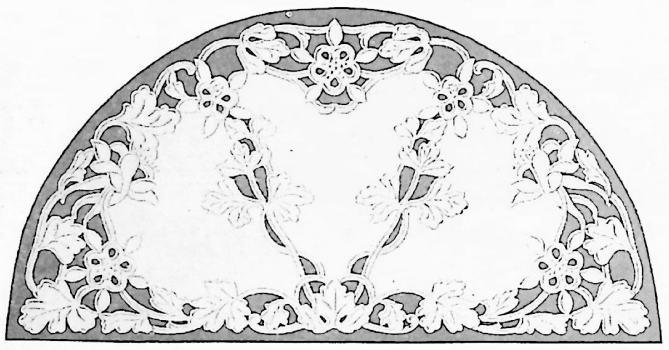
No. 32-5-18N. May Morning. Design stamped on 11-by-13-inch canvas, with wool and proper needle for embroidering and color-chart with complete instructions, **$1.00.**



End Table Cover 30¢

No. 1110N. Columbine End-Table Cover. Design stamped on 12-by-21-inch linen, choice of Cream or Ecru, **30 cents.** Floss to embroider, 48 cents.

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20¢

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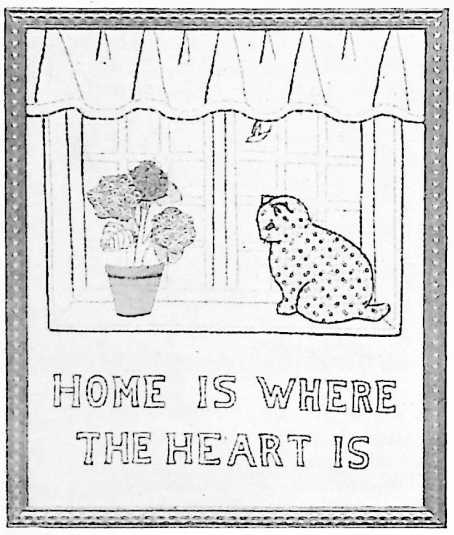

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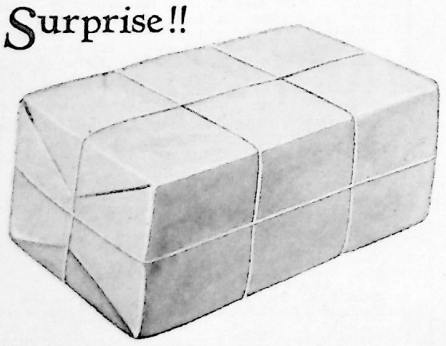

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NEEDLECRAFT MAGAZINE
Augusta, Maine

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Bedspread with Crochet and Embroidery

No. 35-5-26. Design for full-size bedspread stamped on novelty-weave cloth, $5.00. Floss to embroider, 40 cents. Crochet cotton, 40 cents per cone. Ten cones, $3.50

Hostess Linens

No. 35-6-1. Luncheon Cloth. Perforated stamping-pattern, 50 cents. Stamped on 36-by-36-inch cream linen, $1.55. Stamped on 54-by-54-inch cream linen, $3.00. Floss to embroider, 60 cents

No. 35-6-2. Napkins. Perforated stamping-pattern, 20 cents. Four napkins, each 13½-by-13½ inches, stamped on cream linen, 85 cents. Floss to embroider, 20 cents

No. 35-6-3. Finger-Tip Towel. Perforated stamping-pattern, 15 cents. Stamped on 9-by-15-inch linen, choice of blue, lavender, pink, green or yellow, 20 cents. Floss to embroider, 20 cents

No. 35-6-4. Finger-Tip Towel. Perforated stamping-pattern, 15 cents. Stamped on 9-by-15-inch linen, choice of blue, lavender, pink, green or yellow, 20 cents. Floss to embroider, 15 cents

No. 35-6-5. Finger-Tip Towel. Perforated stamping-pattern, 15 cents. Stamped on 9-by-15-inch linen, choice of blue, lavender, pink, green or yellow, 20 cents. Floss to embroider, 18 cents

No. 35-6-6. Finger-Bowl Doily. Perforated stamping-pattern, 15 cents. Stamped on 9-by-9-inch peach organdy, 15 cents. Floss to embroider, 23 cents

No. 35-6-7. Finger-Bowl Doily. Perforated stamping-pattern, 15 cents. Stamped on 9-by-9-inch peach organdy, 15 cents. Floss to embroider, 23 cents

No. 35-6-8. Finger-Bowl Doily. Perforated stamping-pattern, 15 cents. Stamped on 9-by-9-inch peach organdy, 15 cents. Floss to embroider, 20 cents

With Alphabet Applique

No. 35-6-9. Nursery Rug (48-by-48 inches). Perforated stamping-pattern, 30 cents. Stamped on medium blue percale (sufficient for border and lining), with peach percale for letters and bands, $2.40

No. 35-6-10. Crib Quilt (34-by-50 inches). Perforated stamping-pattern, 30 cents. Unbleached muslin stamped with design, with figured chintz, choice of pink or blue, for applique, alternate blocks, and bands, $1.15. Figured chintz, 36-by-51 inches, for lining, 60 cents

No. 35-6-11. Pillowslip. Perforated stamping-pattern, any one letter, 15 cents. Figured chintz, choice of pink or blue, 12-by-36 inches, for slip, with 7-inch square of unbleached muslin, and chintz for letter, 20 cents. (State letter desired)

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No. 35-6-12. Slip. Hot-iron transfer-pattern of embroidery design, 10 cents. Unstamped rayon taffeta, tea rose, maize and blue, 35 cents per yard

No. 35-6-13. Panties. Hot-iron transfer-pattern of embroidery design, 10 cents. Unstamped rayon taffeta, tea rose, maize and blue, 35 cents per yard

No. 35-6-14. Bandeau. Hot-iron transfer-pattern of embroidery design, 10 cents. Unstamped rayon taffeta, tea rose, maize and blue, 35 cents per yard

No. 35-6-15. Bag. Perforated stamping-pattern, 15 cents. Stamped on cream crash, 20 cents. Wool to embroider, 85 cents

No. 35-6-16. Belt. Perforated stamping-pattern, 15 cents. Stamped on 4½-by-36-inch red felt, with gold sateen for lining, 60 cents. Wool to embroider, 31 cents

No. 35-6-17. Belt. Perforated stamping-pattern, 15 cents. Stamped on 6-by-36-inch unbleached muslin, 15 cents. Wool to embroider, 20 cents

No. 35-6-18. Scarf. Perforated stamping-pattern, 15 cents. Stamped on tan handkerchief linen (one-half of 18-inch square), 20 cents. Wool to embroider, 8 cents

No. 35-6-19. Handkerchief. Perforated stamping-pattern, 15 cents. Stamped on 12-by-12-inch tan handkerchief linen, 20 cents. Wool to embroider, 6 cents

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No. 35-6-23. Holder — "Bride." Perforated stamping-pattern, 15 cents. Stamped on unbleached muslin, with patch for applique, 15 cents. Floss to embroider, 3 cents

No. 35-6-24. "Shoe" Holders. Perforated stamping-pattern, 15 cents. Stamped on tan percale, 15 cents. Floss to embroider, 3 cents

No. 35-6-25. Toaster House. Perforated stamping-pattern, 15 cents. Stamped on tan and green percale, 45 cents. Floss to embroider, 15 cents

No. 35-6-26. Paper and String Pocket. Perforated stamping-pattern, 20 cents. Stamped on unbleached muslin and green percale, 60 cents. Floss to embroider, 10 cents

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No. 35-6-28. Clothespin Bag. Perforated stamping-pattern, 20 cents. Stamped on green and blue percale, with yellow for applique, 30 cents. Floss to embroider, 5 cents

No. 35-6-29. Dish Towel. Perforated stamping-pattern, 15 cents. Stamped on 17-by-30-inch green and white checked toweling, 35 cents. Floss to embroider, 3 cents

No. 35-6-30. Dish Towel. Perforated stamping-pattern, 15 cents. Stamped on 18-by-30-inch toweling, white with green or yellow border, 35 cents. Floss to embroider, 5 cents

No. 35-6-31. Dish Towel. Perforated stamping-pattern, 15 cents. Stamped on 17-by-30-inch yellow and white checked toweling, 35 cents. Floss to embroider, 3 cents

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No. 35-6-34. Hot-iron transfer-pattern, 10 cents. Perforated stamping-pattern, 15 cents. Stamped on 18-by-36-inch cream linen, 75 cents. Stamped on 18-by-45-inch cream linen, $1.00. Floss to embroider, 24 cents

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NEEDLECRAFT MAGAZINE, Augusta, Maine

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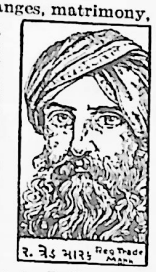

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Chic Summery Model

Concluded from page 8

Sleeve bands: With the contrasting color ch 13 and work 12 d c on ch. For the 2d row — Ch 1, turn, 1 d c in each st. Repeat 2d row until band measures 10 inches and fasten off.

Front band: With the contrasting color ch 13, 12 d c on ch. For the 2d row — Ch 1, turn, 1 d c in each st. Repeat 2d row until there are 6 rows from beginning (at neck) then make a buttonhole as follows: Ch 1, turn, 1 d c in each of the 1st 4 d c, ch 4, miss 4 d c, 1 d c in each st to end of row. In the next row, work 4 d c on the ch 4, again having 12 d c in row. Continue band as before, working a buttonhole in every 20th row until band is long enough for the entire front, both of blouse and skirt; note illustration.

FOR the skirt: With main color, ch loosely 243 st, 1 d c in 5th st from hook, * miss 1 st on ch, 1 tr in next st, ch 1, 1 d c in same st as the tr; repeat from * to end of ch (120 shells in row). For 2d row — Ch 4, turn, 1 tr in space under ch 1 in 1st shell, * 1 tr in space under ch 1 of next shell, ch 1, 1 d c in same space; repeat from * across, ending row with a shell under turning ch in row below. Repeat 2d row until work measures 6 inches.

1st decreasing row — Work in pattern over the first 14 shells, then decrease 1 shell as follows: 1 tr in 15th shell, ch 1, draw up a loop in same space as last tr, draw up a loop in next (16th) shell, thread over hook and through all 3 loops on hook; work in pattern over the next 26 shells, decrease 1 shell (working over the next 2 shells), shells over the next 32 shells, decrease 1 shell, shells over 26 shells, decrease 1 shell, shells over the last 14 shells, (4 decreases, 116 shells left in row). Work even as in 2d row for 3 inches.

2d decreasing row — Shells over the first 14 shells, decrease 1 shell, shells over 25 shells, decrease 1 shell, shells over 30 shells, decrease 1 shell, shells over 25 shells, decrease 1 shell, shells over the last 14 shells, (4 decreases, 112 shells left in row). Work even for 3 inches.

3d decreasing row — Shells over the first 14 shells, decrease 1 shell, shells over 24 shells, decrease 1 shell, shells over 28 shells, decrease 1 shell, shells over 24 shells, decrease 1 shell, shells over the last 14 shells, (4 decreases, 108 shells left in row). Work even for 3 inches.

4th decreasing row — Shells over the first 14 shells, decrease 1 shell, shells over 23 shells, decrease 1 shell, shells over 26 shells, decrease 1 shell, shells over 23 shells, decrease 1 shell, shells over the last 14 shells, (4 decreases, 104 shells left in row). Work even for 3 inches.

5th decreasing row — Shells over the first 14 shells, decrease 1 shell, shells over 22 shells, decrease 1 shell, shells over 24 shells, decrease 1 shell, shells over 22 shells, decrease 1 shell, shells over the last 14 shells, (4 decreases, 100 shells left in row). Work even for 3 inches.

6th decreasing row — Shells over the first 14 shells, decrease 1 shell, shells over 21 shells, decrease 1 shell, shells over 22 shells, decrease 1 shell, shells over 21 shells, decrease 1 shell, shells over the last 14 shells, (4 decreases, 96 shells left in row). Work even for 2 inches (hipline).

7th decreasing row — Shells over 14 shells, decrease 1 shell, shells over 20 shells, decrease 1 shell, shells over 20 shells, decrease 1 shell, shells over 20 shells, decrease 1 shell, shells over the last 14 shells, (4 decreases, 92 shells left in row). Work 5 rows even.

8th decreasing row — Shells over 14 shells, decrease 1 shell, shells over 19 shells, decrease 1 shell, shells over 18 shells, decrease 1 shell, shells over 19 shells, decrease 1 shell, shells over the last 14 shells, (4 decreases, 98 shells left in row). Work 5 rows even.

9th decreasing row — Shells over 14 shells, decrease 1 shell, shells over 18 shells, decrease 1 shell, shells over 16 shells, decrease 1 shell, shells over 18 shells, decrease 1 shell, shells over the last 14 shells, (4 decreases, 84 shells left in row). Work 5 rows even.

Next row — Ch 1, turn, 1 d c in 1st d c, * 1 d c in next d c, 1 d c in next tr, repeat from * to end of row and fasten off.

Work 3 rows of d c on edge of left front, as follows: Beginning at waist, make 1 d c on end of each row down to lower edge, ch 1, turn, 1 d c in each st up to waist, ch 1, turn and work the 3d row of d c down to lower edge; fasten off.

Sew fronts and back together at underarms and shoulders. Baste waist band to waist, having front edges meet. Sew seam neatly, using thread of the contrasting color. Baste and sew skirt to waist band in same way. Baste front band over first shell along right front edge and try on before sewing to make sure it fits evenly (the length may be adjusted at lower edge). Sew bands to lower edge of sleeves; sew sleeves together and join to armholes. With main color, work a row of double crochets around neck, spacing stitches so that neck will fit nicely. Face left front edge with silk ribbon down the entire length. Sew on buttons.

The scarf: With the contrasting color ch 314, 1 d c in 2d st from hook, * draw up the loop now on hook to the length of about ½ inch, thread over and through the long loop insert hook between the long loop and the thread to the left of it and make 1 d c (work the d c rather tight), repeat from * once; these 2 long loops and the 2 d c form a full knot st; miss 5 st on ch, 1 d c in next st; * make 1 full knot st, miss 5 st on ch, 1 d c in next st, repeat from last * to end of ch, (52 full knot st in row). For the 2d row — Turn, work 1 half knot st (1 long loop and 1 d c), 1 d c in the d c at center of last full knot st in preceding row; * 1 full knot st, 1 d c in center d c of next full knot st in row below, repeat from * across, ending row with 1 d c in the d c at center of next to the last full knot st in row below (this decreases ½ knot st at beginning and 1½ knot st at end of row). Repeat 2d row until there are 10 rows from beginning, (34 knot st in last row). Next row decrease ½ knot st at beginning of row, as before, and end row with the d c in center d c of last full knot st in row below; this decreases ½ knot st each end of row. Repeat last row until only 2 full knot st remain in row and fasten off. Work a row of full knot st on all edges of scarf, spacing st on sides so that edge will lie flat; fasten off.

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Say these happy women

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Mrs. Laverty

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"Every month I thought I was going to die with pain. Used to stay in bed at least one day. I tried your Tablets and was greatly relieved." Mrs. Gertrude Heiser, 1002 W. Huntingdon St., Philadelphia, Pennsylvania.

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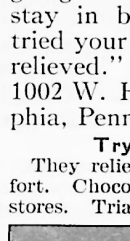

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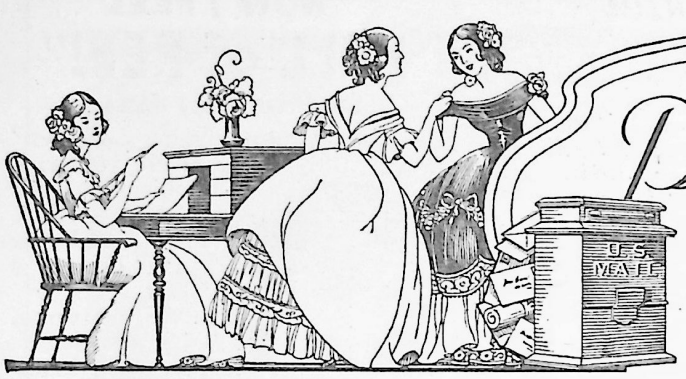


The Piece Bag

Edited by
Amy V. Richards

THE QUILT CLUB EARNS — Not satisfied with making quilts for their own pleasure alone, the Community Quilters of a western town decided that their collective talents ought to be turned into a cash contribution to the local welfare fund, and to that end ingeniously revived the pleasant old custom of making a "memory" quilt, better known as a "friendship" quilt. Of course, just to go about asking residents to pay a thin dime each to put a name on the quilt seemed to the quilters to lack any element of thrill — and who would particularly want to own such a quilt, anyway, when one might not have personal acquaintance with half of the owners of the names inscribed on it! No, they would have to be more original than that. So, because no design offered more potential accommodations for dimes represented by names, the committee chose the old familiar "Wheel of Fortune" design and rechristened it the "Wheel of Time." For materials they purchased a good quality of unbleached cotton and an equally good contrasting material. Block corners, and half the spokes of the wheel were cut from the latter to make twenty blocks; and the hub, the rest of the spokes and all rim segments were cut from the unbleached fabric. The best penman in the club was delegated to write on the unbleached material, with indelible ink, the names of contributors, as they came in, and because the committee was energetic and enthusiastic and quite ruthless when it came to tracking down a desired signature, the names came with astonishing promptness and regularity.

When time came to assemble the names, the committee arranged them in blocks according to the period of time in which the owner had lived in the community. For this

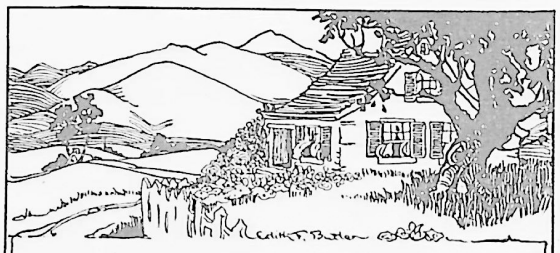
purpose not only the living, but the deceased were represented on the quilt. Indeed a lady, past ninety, contributed and paid for the names of the earliest settlers, among which were her own, her husband's and that of their child, who was, interestingly enough, the first white child born in that county. Relatives of other settlers of a later date contributed names to fill several blocks. Each block, by the way, accommodated twenty-five names.

In the center of the quilt they planned to place two "Who's Who" blocks, each filled with the names of men and women who had at some time lived in the town and had, there or elsewhere, achieved distinction. It was surprising and thrilling to discover how many eligibles were eager for places on these blocks. Included in the list were the governor, two missionaries, two pastors, a senator, a writer of note, and a college professor as well as many successful business men and women. When the "corresponding committee" ferreted out the abiding places of the well-known folk who were no longer home-town residents, and wrote to them, explaining the purpose of the quilt and asking permission to inscribe their names on it, at least ninety percent of the affirmative replies brought much more than lone dimes for their "admission fees." The governor thought the privilege of having his name appear on his home-town's "Memory" quilt quite well worth the five dollar bill he enclosed.

The remaining sixteen blocks were filled with names grouped by neighborhoods, clubs, civic organizations and the like.

When the quilt was finally finished, a local merchant was glad to display it in his window, where it created a gratifying amount of interest.

So many expressed a desire to own the quilt that a tightly-sealed box with a slotted cover was set just inside the door, and here the desirous could drop their bids for possession. The offer of fifty dollars, that eventually took the memory quilt away to the west coast, came from four grandchildren whose grandmother had herself been among the early settlers; and what a wealth of memories it must have brought her as she read the names of old friends.



IF I SHOULD BUILD —

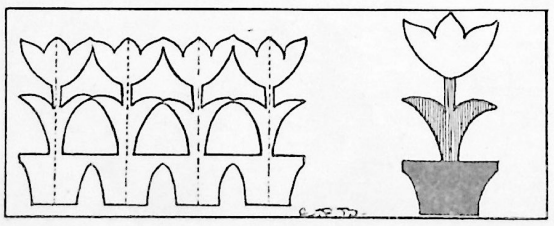
IF I should build a little house,
I'd never build in town
Upon a tidy, plotted street
Where folks walk up and down;
I'd build it in a country lane,
With blue hills at the back,
And one tall tree to shelter me
And lure the bird-folk back.

I'D plant a lilac at my door,
And one brave apple-tree,
And scatter tulips everywhere
To make rainbows for me.
And when you came, you'd find my door
Flung wide to every breeze,
And lattice windows opened, too,
So I could see the trees.

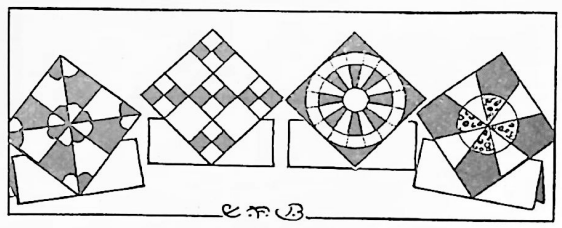
MY honeysuckle would entice
The bees my lilac snared,
And every apple-blossom shower
Would be a glory shared.
Within, without would welcome wait
For sun, star, wind, and rain,
If I should ever build a house
Upon a country lane!

— *Constance Vivian Frazier*

So successful was this experiment in civic quilt-making that other quilts are already in process. Anyone who contributed fifty cents or more to the "naming" of the original quilt has been exempted from paying any more to have names added, but is by no means exempted from having his own appear gratis on the roll of honor.



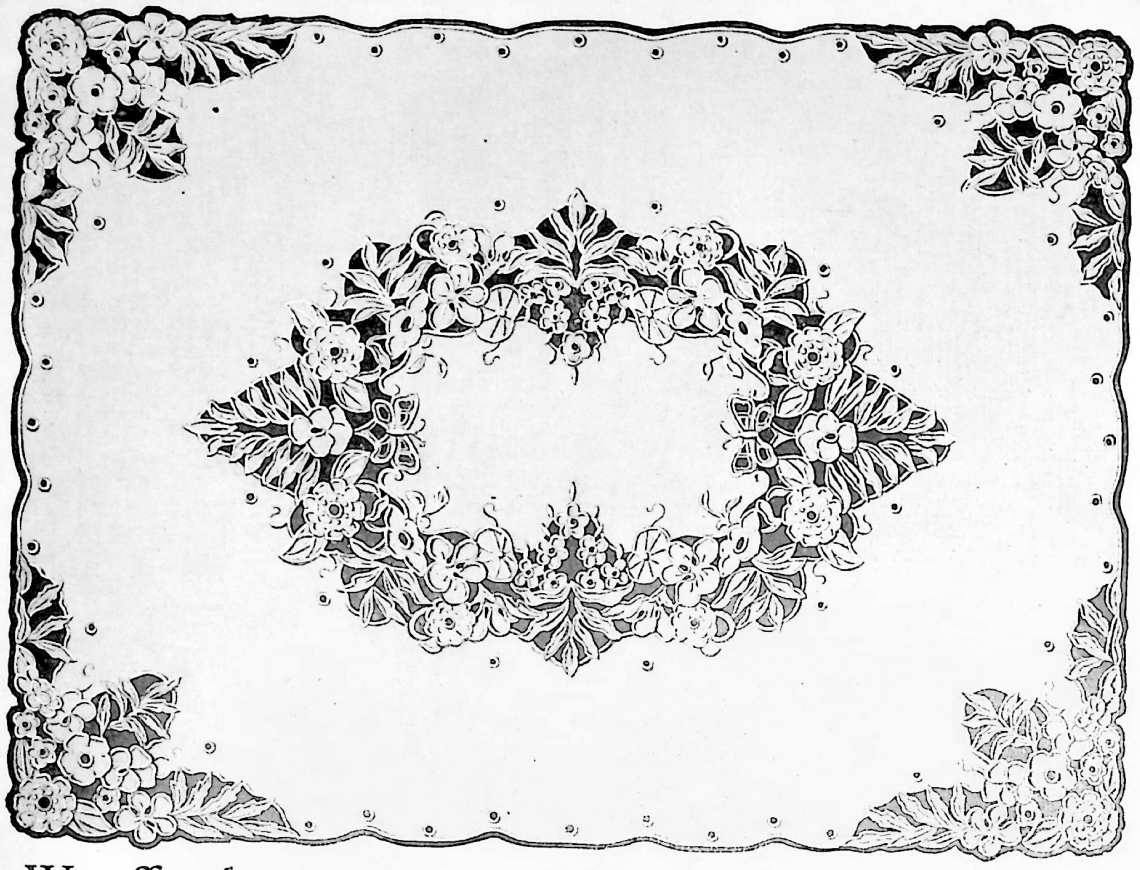
QUILTERS' PLACE CARDS — The lady who contributed the story of the money-making quilt did not say that the committee had any conference luncheons or jubilee banquets, but if they held either, they surely would have had ample use for the clever place cards sketched below and used by one Quilters' Club. The committee wishing to use these cards found out in advance the favorite quilt design of each member. Then, on a two-inch square of heavy drawing paper a block of each design was done in water-colors. Next, oblongs of heavy drawing paper measuring 2¼x2⅝ inches were cut and folded in halves lengthwise to form easels to which the quilt-blocks were glued. There were no names on the cards, and the luncheon guests were expected to find their places by the blocks which "belonged" to them. Should an announcement luncheon be in order, the cards could be constructed of glued-on colored fabric against the plain paper. Ribbon streamers might lead from the cards to the centerpiece, which could quite appropriately be a work-basket spilling patches of gay prints and plain colors. A quick pull on the streamers should produce attached cards bearing the name of the engaged couple. If one preferred nut-cups to place cards, the quilt-blocks of paper, or of paper and fabric, could be fashioned into attractive square boxes for mints or nuts. Should the luncheon be followed by bridge, larger quilt-blocks would make charming tallies. The "Wheel of Fortune" design is included in the accompanying sketch of quilt blocks which illustrate the idea. Of course, there is no end to the quilt designs you can adapt to place-card use, particularly if you make the choices yourself and work out harmonious color schemes.



GARDEN CLUB LUNCHEON FAVORS—When you entertain your community garden club members at luncheon, mark their places at the table with potted posy favors made much as we used to make strings of paper dolls from folded strips of paper. In case you have forgotten how, we asked the artist to draw one of these attractive favors for you. She chose a tulip because it is simple and easy to follow, but how gay your table would be if each guest found her place marked by her favorite flower! Seed catalogs will help you to draw your designs, and you will need only half the design for a cutting form. Cut heavy drawing paper into three-by-six-inch strips and fold back and forth to make eight equal sections. Dotted lines indicate middle folds and alternate folds come between units. Lay straight edge of pattern against middle fold and cut around it. Open up the strip, and you will have four complete units. Lay the strip flat and tint with water-colors or crayon. Coat the back with adhesive, and fold together again so that adjoining sides — and the two open ends — stick together, making a four-section potted plant with a fold through the middle of each side. When dry, spread open to stand alone.

SANITARY BLINDFOLD — To be on the safe side when youngsters play blindfold games, use the largest size white paper napkins for a blindfold instead of a handkerchief, providing a napkin for each child. In this way there is no danger of passing along any possible eye infections. This is especially good for playground games.

New "Summer Garden" Design For Your Dining Room



We offer these summer prices for this new design stamped on our best cream linen

Note These Summer Prices
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No. 1116N. Cloth, 72-by-90 inches. This is a size suitable for your best and most expensive dinner cloth. Think of the future value of a hand made cloth in Italian cutwork. It will be worth handing down. Regular price is **$6.50. Our Summer Sale Price $5.25.** Floss to embroider, $1.92

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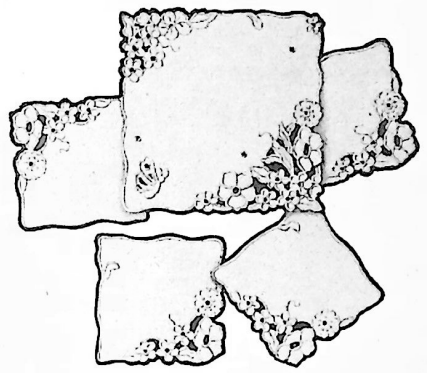
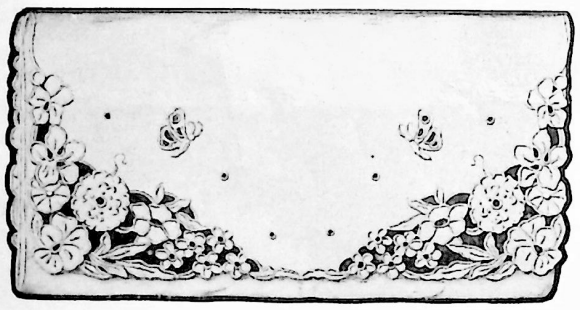


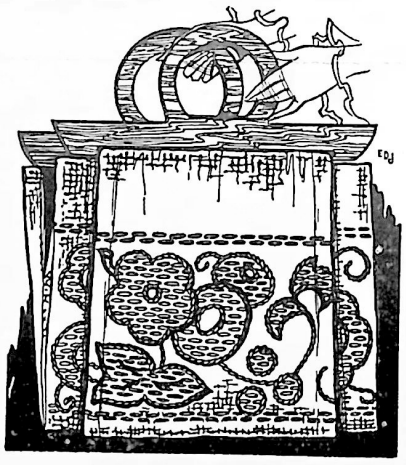
No. 1120N. Water Set. This 5-piece water set in same "Summer Garden" design is stamped on cream linen to match cloths (12-by-20 inches). Regular price is 30 cents. **Our Summer Sale Price 25 cents.** Floss to embroider, 24 cents



No. 1121N. Tray Cloth. (*to match "Summer Garden" Set*). Stamped on cream linen 12-by-18 inches. Regular Price is 30 cents. **Our Summer Sale Price 25 cents.** Floss to embroider 24 cents.

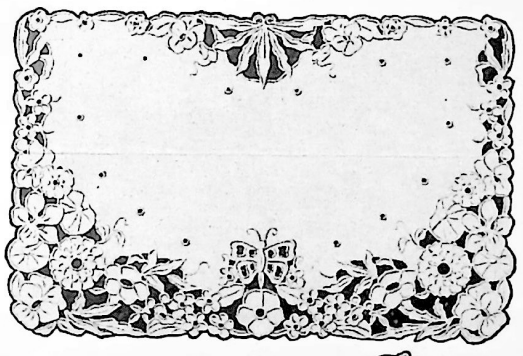
No. 1122N. Scarf (*to match "Summer Garden" Set*). Stamped on cream linen, 18-by-45 inches. Regular Price is $1.00. **Our Summer Sale Price 85 cents.** Floss to embroider, 48 cents

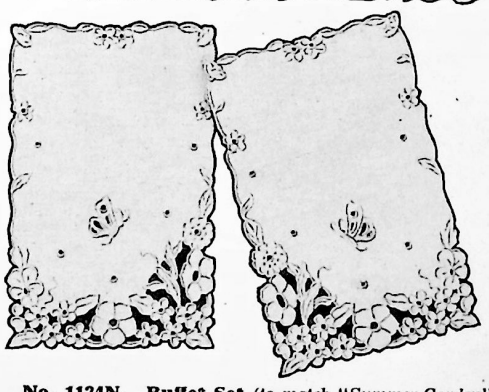
No. 1123N. Scarf. (*18-by-36 inches*). Regular price 75 cents. **Our Summer Sale Price, 65 cents.** Floss to embroider, 48 cents



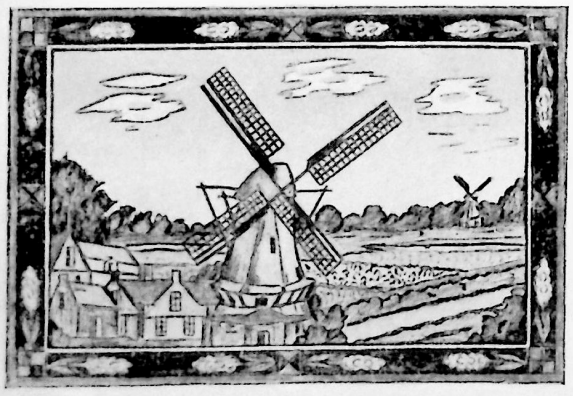
Make this Knitting Bag

No. 1125N. Knitting Bag. Stamped on Tan Novelty Weave, 25-by-32 inches, with special Sateen Lining, choice of green or rose, **65 cents.** Wool plaits to embroider, 25 cents. Wooden Bag Top, 80 cents





No. 1124N. Buffet Set (*to match "Summer Garden" Set*). Stamped on 18-by-24-inch cream linen. Regular Price is 50 cents. **Our Summer Sale Price 43 cents.** Floss to embroider, 60 cents



Pictorial Hooked Rug **75¢**

No. 1126N. Old Windmill Hooked Rug. Bright colors form this Gay Pictorial scene — blue, lavender, gray, yellow, black, green, orange. Background at top, blue — at bottom, brown. Lovely as a framed picture. Stamped on natural burlap, 40-by-54 inches (finished size 27-by-41 inches), **75 cents**

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